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EURIPIDES

MEDEA

WITH INTRODUCTION AND NOTES

BY

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PART I

Introduction and Text

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Amen Corner, E.C.
PREFACE.

In preparing the notes for this edition, I have read through the commentaries of Porson, Elmsley (with Hermann’s review of Elmsley’s book), Dindorf (1839), Paley (2nd edition, 1872), Weil (2nd edition, 1879), and Wecklein (2nd edition, 1880). Little will be found in the notes which has not been in some way suggested by one or more of these commentaries, or by the Scholia.

For all matters connected with the readings of the MSS., and for information about the conjectural emendations of scholars other than those already mentioned, I have depended almost entirely upon the critical edition of Prinz, but have occasionally referred also to the editions of Kirchhoff and Nauck. In Appendix I. a list is given of all the important variations between the text of this edition and the readings of the MSS.

A † indicates that the text is corrupt, a * that the reading is due to conjecture. Lines which are probably interpolations are enclosed in brackets.

A short appendix has been added on the choral metres. The most trustworthy books on this subject are Rossbach and Westphal’s Metrik der Griechen (a new edition of which, under the title Theorie der Musischen Künste der Hellenen, is in course of publication), and Christ’s Metrik der Griechen und Römer (2nd edition, 1879). There is also an excellent summary by Hugo Gleditsch in Iwan Müller’s Handbuch der Klassischen Altertums-Wissenschaft, vol. ii. (1885).

I am under great obligations to the Rev. Albert Watson, Principal of Brasenose College, and to Mr. Evelyn Abbott, Fellow of Balliol College, who have kindly looked through the proof-sheets of the notes, and have made several valuable criticisms and suggestions.

C. B. H.

June, 1886.
INTRODUCTION.

The legend of Medea forms part of the story of the Argonauts, which, although one of the most famous of the Greek myths, is not treated otherwise than incidentally in any extant Greek poem earlier than the Argonautica of Apollonius Rhodius (second century B.C.) In Homer the story of the wanderings of Odysseus has some elements which recall the Argonautic myth, and though Medea is not mentioned in Homer (unless Agamede II. 11. 740 is identified with her) there are a few direct references to the tale of Jason. Thus the Argo is spoken of as a subject of universal interest (Ἀργώ πάσι μέλουσα) in Od. 12. 70, where it is said that she is the only ship that ever passed the Πλαγκταὶ πέτραι in safety, as she did on her return from the realm of Aietes. Aietes is mentioned as the son of Ἀλεισ in Od. 10. 137. Hesiod, Theog. 958 ff., mentions Medea as the daughter of Aietes. In Hesiod, Theog. 992 ff., it is said that Jason son of Aison, having at the bidding of Pelias accomplished grievous tasks (στονύεντας αέθλους), carried off Medea from Aietes and made her his wife. The chief reference to the story of Jason in any extant poem previous to Euripides is in Pindar, Pyth. 4, where his adventures form the subject of a long episode. The following are the outlines of the story, gathered from these and later sources, so far as is necessary for understanding the plot of the Medea and the incidents referred to in the play.

Jason is sent by his uncle Pelias, king of Iolcus, to bring back from Colchis the golden fleece of the ram which had carried off Phrixus and Helle. With a view to this expedition Jason summons together all the greatest chieftains in Greece, and has the ship Argo built of pine wood felled in the forest of the neighbouring mountain of Pelion. On their way to Colchis the Argonauts meet with many adventures; in particular they have to sail through the dangerous passage of the 'Clashing Rocks' (Συμπληγάδες, see note on 1. 2). On their arrival at the court of
Aietes king of Colchis, the son of the Sun-god, Jason has to perform certain tasks before he can carry off the golden fleece. He has to yoke fire-breathing bulls and plough with them, to sow a field with dragon's teeth and overcome the warriors who spring from that seed, and lastly to slay the dragon that guarded the fleece (see ll. 478 ff.). All these tasks he accomplishes successfully by the aid of the king's daughter, Medea, who has fallen in love with him and gives him her assistance on condition that he will take her away to Greece and make her his wife. Jason now carries off the golden fleece and escapes with Medea. Before she leaves (according to the story adopted by Euripides), or on their journey according to the commoner form of the story (see note on l. 1334), Medea kills her brother Apsyrtus in order to cause delay to their pursuers. The Argonauts now return to Greece, crossing the Hellespont (l. 212). Jason and Medea at first settle in Iolcus. Here Medea kills Pelias by a stratagem. She represents to his daughters that she can make him young again by her magic arts. Under this pretext she induces them to cut his body in pieces and boil his limbs in a cauldron. In consequence of this she and Jason are compelled to leave Iolcus. They then settle at Corinth, and all goes well for a time. But at length Jason determines to marry the daughter of Kreon the king of Corinth (called Glauke in the ōποθέσεις prefixed to the play), and thereby fires the resentment of Medea. It is at this point that the action of the play begins.

Analysis of the Play.

The scene is laid in front of the house of Medea at Corinth. πρόλογος. 1–130.

The nurse comes out and soliloquises on the situation. She wishes that the Argo had never made its way to Colchis; in that case none of the subsequent misfortunes would have occurred. As it is, Jason has abandoned her mistress for the daughter of Kreon the king of Corinth. She fears what Medea may do in her savage mood.
At the close of her speech she catches sight of Medea’s two children approaching under the charge of their attendant. The latter explains that things are even worse than the nurse had supposed. Kreon, it is said, has determined to banish Medea and her children. At l. 95 the attendant goes indoors with the children.

96 ff. Medea is heard lamenting behind the scenes; the nurse’s fears increase.

The Chorus consisting of Corinthian women enter the orchestra. The cries of Medea have reached their ears (she is still heard wailing behind the scenes), and they come to enquire about her. They send the nurse in to ask Medea to come forth.

First ἑπεισόδιον. 214-409.

214 ff. Medea appears in obedience to the request of the Chorus. She laments the miseries of women in general and of herself in particular, an alien in a strange land. She bespeaks the friendly silence of the Chorus, in case she can devise any means of revenge.

271 ff. Kreon comes out and announces to Medea the sentence of banishment. She artfully succeeds, in spite of Kreon’s misgivings, in obtaining respite for a single day. At l. 356 exit Kreon. Medea sneers at his simplicity: this one day’s respite will enable her to take her revenge. She will slay her enemies somehow. The only difficulty is that she has no city of refuge to which to escape when the deed is done.

First στάσιμον. 410-445.

The Chorus sing an ode inspired by the faithlessness of Jason. The natural order of things is reversed: henceforth men will be had in dishonour, women in honour. All respect for oaths is gone. Medea is being banished, and she has no home to fly to.

Second ἑπεισόδιον. 446-626.

In this scene between Jason and Medea, Medea dwells on the services she has rendered him, and the ungrateful return which he has made for them. Jason retorts that he was the
benefactor in taking her from a barbarous land to Greece, and argues that in allying himself with Kreon by marrying his daughter he has acted for the best both for Medea and for her children. In so doing he has provided for their safety by making friends with those in power. Medea indignantly spurns the plea; it is an evil passion which has driven him to make this marriage.

Second στάσιμον. 627–662.

The Chorus descant on the mischief wrought by inordinate passion, and declare that to leave fatherland as Medea did is the worst of evils: she has now none to pity her.

Third ἐπεισόδιον. 663–823.

Aegeus, king of Athens, is introduced, in order to provide Medea with a place of refuge, the lack of which she had before recognised as the sole obstacle to her revenge. The episode is unnatural: the appearance of Aegeus is purely accidental and is in no way connected with the general subject of the play. It is therefore an instance of the ἄλογον or ‘irrational’ incident, which Aristotle censures in the Poetics, and it may be to this scene that he is referring when he says, Poet. c. 25 ὃ ῥηθή ῥ' ἐπιτίμησισ καὶ ἄλογια ... ὅταν μὴ ἀνάγκης οὕσης μηθὲν χρῆσται τῷ ἄλογῳ, ὥσπερ Εὐριπίδης τῷ Αἰγεί, though it is possible that he is speaking of a play entitled Αἰγεύς which Euripides is known to have written.

Aegeus has been enquiring of the oracle of Apollo and he comes to Corinth on his way to Pittheus, the king of Troezen, whom he means to consult as to the interpretation of the answer which he has received. Medea explains her plight to him, and seizes the opportunity of begging for a refuge at Athens, which Aegeus grants. Medea is now triumphant; she has all that she wants, and reveals to the Chorus her plan for killing Jason’s bride. She will send her as a wedding gift a poisoned robe and head-dress, which will prove fatal to the wearer. And then she will slay her children so as to cut Jason to the heart. The Chorus make but a feeble protest. Medea sends for Jason.

Third στάσιμον. 824–865.
The foregoing scene gives occasion to the Chorus to sing an Ode in praise of Athens, which will surely never give harbour to a murderess like Medea.

Fourth ἐπεισόδιον. 866-975.

Jason comes forth at Medea's summons. She pretends that she has changed her mind; she has learnt the error of her ways. Jason was right: she is reconciled. Jason commends her: he hopes that now their children may grow up happy. This reference to the children brings tears to Medea's eyes: she knows that Jason's hope is not to be realised. She then tells Jason that she is going to send a wedding gift to the bride by the hand of their children: perhaps that will induce the bride to obtain favour for them. She says ambiguously that she hopes they may come back with the good tidings that she has accomplished her desire.

Fourth στάσιμον. 976-1001.

The Chorus know what is coming: they lament the impending murders of the bride and of the children.

Fifth ἐπεισόδιον. 1002-1250.

1002 ff. The attendant coming out with the children reports that the bride has received the gifts; he cannot understand why Medea weeps when she hears this.

1022 ff. The soliloquy of Medea that follows forms the climax of the play. Medea is distracted by conflicting emotions. Her love for her children prompts her to spare their lives: her desire to revenge herself on Jason urges her to kill them. First one feeling, then the other gets the upper hand; at last revenge carries the day. She tries to persuade herself that she kills the children to save them from the insults of their enemies.

1081 ff. The Chorus reflect that the childless state is the best: those who have children are in constant anxiety about them.

1116 ff. This scene is a splendid example of the poet's magnificent power of description. The long narratives of messengers, such as we have in this instance, form a characteristic feature in the plays of Euripides. The messenger describes the working of the fatal gift, the robe and head-dress, which, when
put on, burst into flame and burnt to death first the bride, and then Kreon, who clung to his daughter in her agony and was unable to extricate himself.

1236 ff. Medea now announces that she has determined to slay her children and depart from the land with all speed.

Last στάσιμον. 1251-1292.

The Chorus appeal to the Sun-god to stay the hand of Medea. The blood of kin brings terrible pollution and woe on the murderer. Their song is interrupted by the cries of the children from within, who are vainly trying to escape their mother. The Chorus resume. There has been only one mother before now (Ino) who is known to have slain her children.

ζυοδος. 1293–end.

Jason, having heard of what has happened, comes forth in the hope that he may yet save his children. Medea appears with their lifeless bodies, hovering over the stage in a chariot sent by the Sun-god to bear her away to Athens. Jason upbraids her: she defends her conduct. He shall not even have the satisfaction of burying his children: she will take their bodies to Hera’s temple and their memory shall be honoured with sacrifices by the people of Corinth. For Jason she prophesies a miserable old age and death.

The Medea is one of the earliest of the extant dramas of Euripides. It was performed in the year 431 B.C., just after the outbreak of the Peloponnesian War. It formed the first play in a tetralogy consisting of the Medea, the Philoctetes, the Dictys, and a Satyr-play, the Ḟερισταί, or ‘the Reapers.’ Although it is one of the finest of Greek tragedies, the tetralogy of which it formed a part was unsuccessful, being assigned the lowest place in the competition. The prize was won by Euphorion the son of Aeschylus; the second place was awarded to Sophocles.

According to the writer of the Greek argument from which this information is derived the subject which Euripides has treated in the Medea was never treated either by Aeschylus or Sophocles (παρ’ οὐδετέρῳ κεῖται ἡ μυθοποιία). The writer of the other argument tells us, that the subject had been previously treated by the poet Neophron, and that the play of Euripides
may be regarded as almost a revised edition of the earlier work. Although it is probable that this is an exaggeration, the fragments of Neophron's play which have been preserved show that there was a considerable similarity between his treatment of the subject and that of Euripides. The longest of these fragments corresponds to the scene in the Medea which begins at l. 1019. It will be seen, on comparing the fragment with this scene, that Neophron had anticipated the fine effect produced by the conflicting emotions which distract Medea, urging her at one time to save, at another to kill, her children. It seems, then, that in one of the finest passages in the play Euripides is following the suggestion of his predecessor. Of the two other fragments one refers to the appearance of Aegeus; the other to the prophesied death of Jason. Neophron, like Euripides, introduced Aegeus in order to supply Medea with a place of refuge, but, unlike him, he did not represent the appearance of Aegeus as purely accidental. According to Neophron, Aegeus comes to Corinth expressly to consult Medea as to the purport of the oracle which had been given to him. As to the second point, in the play of Euripides Medea prophesies that Jason will be killed by a piece of the timber of the Argo falling on his head: in Neophron’s play she prophesies that he will commit suicide:—

φθερεῖ τέλος γὰρ αὐτὸς αἰσχίστῳ μόρῳ
dépē kremastōn ἀγχόνην ἐπισπάσας.
ΥΠΟΘΕΣΙΣ.

'Ιάσων εἰς Κόρινθον ἐλθὼν, ἐπαγόμενος καὶ Μήδειαν, ἐγγυνάται καὶ τῆν Κρέοντος τοῦ Κορίνθιων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παρατησαμένη πρὸς μίαν ἡμέραν μείναι, καὶ τυχόνσα, μισθὸν τῆς χάριτος δώρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθήτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνῃ χρησαμένη διαφθείρεται καὶ ὁ Κρέων δὲ περιπλακεῖς τῇ θυγατρὶ ἀπόλλυται. Μήδεια δὲ τοὺς ἑαυτῆς παῖδας ἀποκτείνασα ἐπὶ ἄρματος ὀρκοντῶν πτερωτῶν, ὁ παρ’ Ἡλίου ἐλαβεν, ἐποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας, κάκεισε Αἰγεί τῷ Πανδώνοις γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασίν ὡς ἡ Μήδεια ἀνεψήσασα τὸ τοῦ 'Ιάσονα νέον ποιῆσε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Λήσονος ὁ τοὺς Νόστους ποιῆσας φησὶν οὕτως:

Ἀντὶκα δ’ Λήσονα θήκε φιλον κόρον ἠβώνοτα, γῆρας ἀποξύσασα ἱδυίσει πραπίδεσσει, φάρμακα πόλλα ἐψόυοι ἐπὶ χρυσεῖσιν λέβησιν.

Ἀλσχύλος δ’ ἐν ταῖς Διονύσου Τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφοῦς μετὰ τῶν ἄνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δὲ φησι τὸν 'Ιάσονα τρόπον τινὰ ὑπὸ τῆς Μηδελᾶς ἀναρρέθηναι ἐγκελεύσασθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς 'Αργοὺς κατακομβῆναι, μελλούσης τῆς νεὼς διαλύσεσθαι ὑπὸ τοῦ χρό-
νοῦ ἐπιπεσούσης γοῦν τῆς πρύμνης τῷ 'Ἰάσονι τελευτήσαι αὐτῶν.

Τὸ δράμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκεύασας, ὡς Δικαλαρχὸς περὶ τοῦ τῆς Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ πεσεῖν εἰς δάκρυα, ὅτε ἐπεβοῦλευσεν Ἰάσονι καὶ τῇ γυναικῇ. ἐπαινεῖται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς ἀγαν ἔχειν, καὶ ἡ ἔπεξεργασία, 'μὴ' ἐν νάπαισι, καὶ τὰ ἔξης. ὁπερ ἀγυνήσας Τιμαχίδας τῷ υἱόσφιο φησὶ πρώτῳ κεχρήσθαι, ὡς Ἄραμπρος' εἶματά τ' ἀμφιέσασα θνώδεα καὶ λούσασα.

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ΑΡΙΣΤΟΦΑΝΟΥΣ ΤΟΥ ΓΡΑΜΜΑΤΙΚΟΥ.

Μηδεία διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκείνου γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἱδίους νίους, ἔχωρίσθη δὲ Ἰάσονος Αἶγει συνοικίσουσα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνεστηκένει ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφός Μηδείας. ἑδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος ὀλυμπιάδος πζ' ἔτει α'. πρῶτος Εὐφόρλων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης, Μηδεία, Φιλοκτήτη, Δίκτυν, Θερισταῖς σατύροις. οὐ σώζεται.
MEDEA.

DRAMATIS PERSONAE.

Nurse. | Jason.
---|---
Attendant. | Aegeus.
Medea. | Messenger.
Chorus, of women. | Children, of Medea.
Kreon.

Produced in the archonship of Pythodorus (Ol. 87. 1), i.e. in the spring of 431 B.C.

Prologue.

(Scene: Corinth. Before the house of Medea. Enter the Nurse, from the interior.)

Τροφός.

Εἴθ' ὡφέλ' Ἀργοὺς μὴ διαπτάσθαι σκάφος Κόλχων ἐς αἰαν κυνέας Συμπληγάδας, μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτὲ τμηθείσα πεύκη, μηδ' ἐρετμῶσαι χέρας 5 ἀνδρῶν ἀρίστων, οὗ τὸ πάγχρυσον δέρας Πελία μετῆλθον, οὗ γὰρ ἄν δέσποιν' ἐμὴ Μῆδεια πύργους γῆς ἐπλευσ' Ἰωλκίας, ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος, οὔθ ἄν κτανεῖν πεῖσασα Πελιάδας κόρας 10 πατέρα κατόκει τήνδε γῆν Κορινθίαν ἄνδρὶ καὶ τέκνοις, ἀνδάνουσα μὲν φυγῇ πολιτῶν ὃν ἀφίκετο χθόνα, αὐτῇ τε πάντα συμφέρουσ' Ἰάσονι,
ἡπερ μεγίστη γίγνεται σωτηρία,

15 ὅταν γυνὴ πρὸς ἀνδρα μὴ διχοστατῇ·
νῦν δ' ἐχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα.
προδοῦσ γὰρ αὐτοῦ τέκνα δεσπότιν τ' ἐμὴν
gάμοις Ἰάσων βασιλικοῖς ευνάξεται,
γῆμας Ἐρεόντος παῖδ', ὦς αἰσυμνὴ χθονός.

20 Μήδεια δ' ἡ δύστηνος ἠτιμασμένη
βοᾷ μὲν ὄρκους, ἀνακαλεῖ δὲ δεξιάς
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
οἷας ἀμοιβὴς ἐξ Ἰάσωνος κυρεῖ.
κεῖται δ' ἁσίτος, σῶμ' ὑφεῖο' ἀλγηδόσι,

25 τὸν πάντα συντήκουσα δακρύους χρόνον,
ἐπεὶ πρὸς ἀνδρὸς ἡσθετ' ἡδικημένη,
οὔτ' ὦμ' ἑπαίρουσ' οὔτ' ἀπαλλάσσουσα γῆς
πρόσωπον· ὥς δὲ πέτρος ἡ θαλάσσιος
κλύδων ἀκούει νοουθετομένη φίλων,

30 ἦν μὴ ποτε στρέψασα πάλλεικον δέρην
αὐτὴ πρὸς αὐτὴν πατέρ' ἀποιμώξῃ φίλων
καὶ γαῖαν οἶκους θ', οὐς προδοῦσ' ἀφίκετο
μετ' ἀνδρὸς ὡς σφε νῦν ἀτιμάσας ἔχει.
ἐγνωκε δ' ἡ τάλαινα συμφορᾶς ὑπὸ

35 οὖν πατρῆς μὴ ἀπολείπεσθαι χθονός.
στυγεὶ δὲ παῖδας οὔδ' ὀρῶσ' εὐφραίνεται,
δέδοικα δ' αὐτὴν μὴ τι βουλεύσῃ νέον·
βαρεία γὰρ φρήν, οὔδ' ἀνέξεται κακῶς
πάσχουσ'. ἐγώδα τὴνδε, δειμαίνω τὲ νῦν,

40 [μὴ θηκτὸν ὁσῃ φάσγανον δι' ἣπατος,
σιγή δόμους ἐσβάσ', ἵν' ἐστρωται λέχος, ἥ καὶ τύραννον τὸν τε γήμαντα κτάνη, κάπειτα μείζω ἔμφορᾶν λάβῃ τινὰ:] δεινὴ γάρ' οὕτωι ῥαδίως γε συμβαλῶν 45 ἐχθραν τις αὐτῇ καλλίνικον οἴσεται.

(The two Children of MEDEA are seen approaching under the charge of their Attendant.)

alborgós.

παλαιῶν οἴκων κτῆμα δεσποίνης ἐμῆς, 50 τί πρὸς πύλαισι τὴνδ' ἄγουσ' ἐρημιάν ἔσηκας, αὐτῇ θρεομένη σαυτῆ κακά; πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;

Τροφός.

tέκνων ὀπαδὲ πρέσβυ τῶν Ἰάσωνος, 55 κακῶς πίνυντα καὶ φρενῶν ἀνθάπτεται. ἐγὼ γὰρ ἐς τοῦτ' ἐκβεβηκ' ἀλγηδόνος ὡςθ' ἱμερός μ' ὑπήλθε γῆ τε κούρανῷ λέξαι μολοῦσῃ δεῦρο δεσποίνης τύχας.

Παιδαρωγός.

οὕτω γὰρ ἡ τάλαινα παύεται γόων; 60 Τροφός.

ζηλῶ σ'. ἐν ἄρχῃ πῆμα κοῦδέπω μεσοῖ.
Παιδαγωγός.

ο μῶρος, εἰ χρή δεσπότας εἰπεῖν τόδε;
ῶς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

Τροφός.

τί δ’ ἔστιν, ὁ γεραιὲ; μὴ φόνει φράσαι.

Παιδαγωγός.

οὐδέν· μετέγγυων καὶ τὰ πρόσθ’ εἰρημένα.

Τροφός.

65 μὴ, πρὸς γενεῖον, κρύπτε σύνδουλον σέθεν
σιγήν γὰρ, εἰ χρῆ, τῶνθε θῆσομαι πέρι.

Παιδαγωγός.

ἠκουσά τοῦ λέγοντος, οὐ δοκῶν κλύειν,
πεσοῦν προσελθῶν, ἐνθὰ δὴ παλαίτατοι
θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὑδωρ,

70 ὡς τούσδε παῖδας γῆς ἐλὰν Κορινθίας
ξὺν μητρὶ μέλλοι τῇσδε κοίρανος χθονὸς
Κρέων. ὃ μέντοι μῦθος εἰ σαφῆς ὁδε
οὐκ οἶδα· βουλοίμην δ’ ἀν οὐκ εἶναι τάδε.

Τροφός.

καὶ ταῦτ’ Ἰάσων παῖδας ἐξανέξεται

75 πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;

Παιδαγωγός.

παλαιὰ καὶ νῦν λείπεται κηδευμάτων,
κοῦκ ἐστ’ ἐκεῖνος τούσδε δῶμασιν φίλος.
Τροφός.
ἀπωλόμεσθ’ ἄρ’, εἰ κακὸν προσοίσομεν νέον παλαιῷ, πρὶν τὸδ’ ἐξηντληκέναι.

Παιδαγωγός.
80 ἀτὰρ σὺ γ’, οὐ γὰρ καιρὸς εἰδέναι τάδε δέσποιναν, ἥσύχαξε καὶ σίγα λόγον.

Τροφός.
ὦ τέκν’, ἀκούεθ’ οἶος εἰς ύμᾶς πατήρ; ὁλοιτο μὲν μή’ δεσπότης γάρ ἐστ’ ἐμὸς· ἀτὰρ κακὸς γ’ ὃν ἐς φίλους ἀλίσκεται.

Παιδαγωγός.
85 τίς δ’ οὐχὶ θυντῶν; ἀρτι γιγνώσκεις τόδε, ὡς πᾶς τις αὐτῶν τοῦ πέλας μᾶλλον φιλεῖ, οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν, εἰ τούσδε γ’ εὔνης *ἐίνεκ’ οὐ στέργει πατήρ;

Τροφός.
ἰτ’, εὗ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
90 σὺ δ’ ὡς μάλιστα τούσδ’ ἐρημώσας ἔχε, καὶ μὴ πέλαξε μητρὶ δυσθυμομένη.
ἡδη γὰρ εἰδον ὢμα νῦν ταυρομένην τοῖσδ’, ὡς τι δρασείουσαν· οὐδὲ παύσεται χόλου, σάφ’ ὀἶδα, πρὶν κατασκῆψαι τινα.
95 ἐχθροῦς γε μέντοι, μὴ φίλους, δράσειε τι.

(MEDEA is heard speaking within.)
Μύδεια.

ιῶ, δυστανος ἔγα μελέα τε πόνωνν, ιῶ μοι μοι, πῶς ἀν ὀλοίμανν;

Τροφός.

τὸδ’ ἐκεῖνο, φίλοι παῖδες· µήτηρ κινεὶ κραδίαν, κινεὶ δὲ χόλον.

100 ὑπεύθυνε θάσσον δόματος εἶσω, καὶ µή πελάσῃ ὄμματος ἐγγὺς, µηδὲ προσέλθῃ, ἀλλὰ φυλάσσεσθ’ ἀγριον ἱθος στυγεράν τε φύσιν φρενὸς αὐθάδους.

105 ἵτε νῦν χωρεῖθ’ ὡς τάχος εἶσω. δῆλον δ’ ἀρχὴς ἐξαιρόμενον νέφος οἰμώγης ὡς τάχ’ ἀνάψει µεῖζον θυµῶ· τί ποτ’ ἐργάσεται µεγαλόσπλαγχνος δυσκατάπαυστος

110 ψυχὴ δηχθείσα κακοῖσιν;

(The Children and their Attendant go into the house.)

Μύδεια.

(Still behind the scenes.)

αἰαὶ, ἐπαθὸν τλάμων ἐπαθὸν μεγάλων ἂξι’ ὄδυρµῶν· Ὡ κατάρατοι παῖδες ὀλοισθε στυγερᾶς µατρὸς ἐῖν πατρὶ, καὶ πᾶς δόµος ἔρροι.
Τροφός.

115 ἐώ μοί μοι, ἐώ τλήμων.
τί δέ σοι παῖδες πατρὸς ἀμπλακίας
μετέχουσι; τί τούσ᾿ ἔχθεις; οὕμοι,
tέκνα, μή τι πάθηθ’ ὡς ὑπεραλγῶ.
dεινὰ τυράννων λήματα, καί πως

120 ὀλίγ’ ἀρχόμενοι, πολλὰ κρατοῦντες,
χαλεπῶς ὀργὰς μεταβάλλουσιν.
tὸ γὰρ εἰθόσθαι ζην ἐπ’ ἱσοισιν
κρείσσον· ἔμοιγ’ οὖν, εἰ μὴ μεγάλως,
ὀχυρῶς ἡ γε καταγηράσκειν.

125 τῶν γὰρ μετρίων πρότα μὲν εἶπεῖν
τούνομα νικά, χρῆσθαι τε μακρῷ
λαβίσα βροτοῖσιν· τὰ ὅ’ ὑπερβάλλοντ’
oὐδένα καιρὸν δύναται θυντοῖς·
μείξους δ’ ἄτας ὅταν ὀργισθῇ

130 δαίμων οἶκοις ἀπεδώκειν.

Parodus.

(Enter the Chorus.)

Χορός.

ἐκλυον φωνὰν, ἐκλυνὸν δὲ βοὰν
τὰς δυστάνου
Κολχίδος, οὔδε πω ἕπιος· ἀλλὰ, *γεραιὰ,
135 λέγον· ἐπ’ ἀμφιπύλου γὰρ ἕσω μελάθρου *γόνον
ἐκλυον·
5 οὔδε συνήδομαι, ὦ γύναι, ἄλγεσι δῶματος,
ἐπεῖ μοι φίλον κέκρανται.

C 2
Τροφός.

οὐκ εἰσὶ δόμοι φροῦδα τάδ’ ἡδη.

140 *τὸν μὲν γὰρ ἐχει λέκτρα τυράννων,
ἡ δ’ ἐν θαλάμοις τήκει βιοτήν
dέσποινα, φίλων οὐδενὸς οὐδὲν
παραθάλπομένη φρένα μῦθοι.

Μήδεια.

αἰαὶ,

διὰ μον κεφαλᾶς φλὸξ οὐρανία

145 βαΐη· τί δὲ μοι ζῆν ἐτί κέρδος;
φεῦ φεῦ· θανάτῳ καταλυσαίμαν
βιοτάν στυγερὰν προλιποῦσα.

Strophe.

Χορός.

ἀἰεὶς, ὃ Ζεὺς καὶ γὰρ καὶ φῶς,

*ἀχαῖν ὀίαν ἀ δύστανος

150 μέλπει νύμφα;

τίς σοὶ ποτὲ τὰς ἀπλάτου

5 κοίτας ἔρως, ὃ ματαία,

σπεύσει θανάτου τελευτάν;

μὴ δὲν τὸδε λίσσον.

155 εἰ δὲ σὸς πόσις

καὶνὰ λέχῃ σεβίζει,

10 κεῖνῳ τὸδε μὴ χαράσσου.

Ζεὺς σοι τάδε συνδικήσει. μὴ λίαν
tάκον δυρομένα σὸν *εὖνάταν.
Μήδεια.

† 160 ὃ μεγάλα Θέμι καὶ πότιν Ὄρτεμι, λεύσεθ' ἃ πάσχω, μεγάλοις ὀρκοῖς ἐνδησαμένα τὸν κατάρατον πόσιν; ὅν ποτ' ἔγὼ νῦμφαν τ' ἐσίδοιμ' αὐτοῖς μελάθροις διακυαιομένους,
165 οἱ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν. ὃ πάτερ, ὃ πόλις, ὃν ἀπενάσθην αἰσχρῶς, τὸν ἐμὸν κτείνασα κάσιν.

Τροφός.

κλύεθ' οῖα λέγει κάπιβοιταί
Θέμιν εὐκταίαν Ζήνα θ', ὅς ὀρκὼν
170 θυντοῖς ταμίας νενόμισται;
οὗκ ἔστιν ὅπως ἐν τινι μικρῷ
dέσποινα χόλον καταπαύσει.

Antistrophe.

Χορός.

πῶς ἂν ἐς ὄψιν τὰν ἀμετέραν
ἐλθοί, μύθων τ' αὐδαθέντων
175 δέξαιτ' ὀμφάν,
eἰ πῶς βαρύθυμον ὀργᾶν
5 καὶ ημὴν φρενῶν μεθείη;
μήτοι τὸ γ' ἐμὸν πρόθυμον
φιλοισιν ἀπέστω.
180 ἀλλὰ βᾶσά νιν
δεῦρο πόρευσον οἶκων
10 ἔξω, φίλα καὶ τάδ' αὕτα:
σπεύσον πρὶν τι κακῶσαι τοὺς εἶσω
πένθος γὰρ μεγάλως τὸδ' ὁρμᾶται.

Τροφός.

δράσω τάδ': ἀτάρ φόβος εἰ πείσω
185 δὲσποιναν ἐμήν·
μόχθου δὲ χάριν τήνδ' ἐπιδῶσω.
καίτοι τοκάδος δέργμα λεαίνης
ἀποταυροῦται δμωσίν, ὅταν τις
μῦθον προφέρων πέλας ὀρμηθῇ.

190 σκαίους δὲ λέγων κούδεν τι σοφοῦς
τοὺς πρόσθε βροτοῦς οἶκ ἃν ἀμάρτοις,
οἵτινες ὤμνουσ ἐπὶ μὲν θαλίαις
ἐπὶ τ' εἰλαπίναις καὶ παρὰ δείπνοις
ηῦροντο, βίον τερπνὰς ἀκοὰς,

195 στυγίους δὲ βροτῶν οὔδεις λύπας
ηῦρετο μοῦσῃ καὶ πολυχόρδοις
φίδαις παύειν, ἐξ ὧν θάνατοι
dειναὶ τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκείσθαι

200 μολπαίσι βροτοῦς· ἵνα δ' εὕδειπνοι
daῖτες, τί μάτην τείνοντι βοῶν;
tὸ παρὸν γὰρ ἔχει τέρψιν ἅφ' αὐτοῦ
daῖτος πλήρωμα βροτοῖσιν.

(The Nurse goes into the house.)
Εποδε.

Χορός.

*ἀχάν ἄιον πολύστονον γόων,

205 λιγυρὰ δ᾽ ἄχεα μογερὰ βοὐ
tὸν ἐν λέχει προδόταν κακόνυμφον·
θεοκλυτεὶ δ᾽ ἀδίκα παθοῦσα

5 τὰν Ζηνὸς ὀρκίαν Θέμιν,

α νιν ἐβασεν

210 Ἐλλάδ ἐς ἀντίπορον

δι’ ἀλα νύχιον ἐφ’ ἀλμυρὰν

πόντου κλῆδ’ ἀπέραντον.

Επεισόδιον Ι.

(Enter MEDEA from the house.)

Μήδεια.

Κορίνθιαι γυναίκες, ἐξῆλθον δόμων,

215 μὴ μοί τι μέμφησθ’ οἶδα γὰρ πολλοὺς βροτῶν

σεμνοὺς γεγῶτας, τοὺς μὲν ὄμμάτων ἄπο,

τοὺς δὲ ἐν θυραίοις· οἱ δ’ ἀφ’ ἦσύχου ποδὸς

dύσκλειαν ἐκτήσαντο καὶ βαθυμίαν.

δίκη γὰρ οὐκ ἐνεστ’ ἐν ὀφθαλμοῖς βροτῶν,

220 ὡστις πρὶν ἄνδρος σπλάγχνον ἐκμαθεῖν σαφῶς

στυγεὶ δεδορκῶς, οὐδὲν ἡδικημένου.

χρὴ δὲ ξένου μὲν κάρτα προσχωρεῖν πόλει·

οὐδ’ ἀστῶν ἦνεσ’ ὡστις αὐθάδης γεγὼς

πικρὸς πολίταις ἔστὶν ἀμαθίας ὑπ’.
έμοι δ’ ἀελπτον πρᾶγμα προσπεσὸν τὸδε
ψυχῆν διέφθαρκ’· οἶχομαί δὲ καὶ βίον
χάριν μεθείσα κατθανεῖν χρήζω, φίλαι.
ἐν δ’ γὰρ ἦν μοι πάντα, *γυγνώσκεις καλῶς,
κάκιστος ἀνδρῶν ἐκβέβηξ’ οὐμὸς πόσις.

πάντων δ’ ὅσ’ ἐστ’ ἔμψυχα καὶ γνώμην ἔχει
γυναῖκες ἐσμεν ἀθλιώσατον φυτῶν·
ἀς πρῶτα μὲν δεὶ χρημάτων ὑπερβολὴ
πόσιν πρίασθαι δεσπότην τε σώματος
λαβεῖν· κακόν γὰρ *τοῦτ’ ἔτ’ ἄλγιον κακον·

κάν τῶδ’ ἀγῶν μέγιστος, ἢ κακὸν λαβεῖν
ἡ χρηστὸν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαί
γυναῖξιν, οὐδ’ οἶδον τ’ ἀνήνασθαι πόσιν.
ἐς καὶνὰ δ’ ἦθη καὶ νόμους ἀφιγμένην
dei μᾶντιν εἶναι, μη μαθοῦσαν οἴκοθεν,

*ὅπως μάλιστα χρῆσται ἐξουσίας,
κάν μὲν τάδ’ ἡμῖν ἐκπονομένασιν εὑ
πόσις ἐξουσία, μὴ βία φέρων ἔνων,
ξηλωτὸς αἰών· εἰ δὲ μή, θανεῖν χρεῶν.
ἀνὴρ δ’ ὅταν τοῖς ἐνδον ἄχθηται ἔνων,

ἔξω μολὼν ἐπαυσὲ καρδίαν ἀσης,
ἡ πρὸς φίλον τιν’ ἢ πρὸς ἡλικας τραπεῖς·
ἡμῖν δ’ ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
λέγουσι δ’ ἡμᾶς ὡς ἀκίνδυνον βίον
ξωμεν κατ’ οἴκους, οἰ δὲ μάρνανται δορι,

κακῶς φρονοῦντες· ὡς τρὸς ἀν παρ’ ἀσπίδα
στήναι θέλοιμ’ ἀν μᾶλλον ἢ τεκεῖν ἀπαξ.
άλλ' οὐ γὰρ αὐτὸς πρὸς σὲ καὶ ήχει λόγος:
σοὶ μὲν πόλις θ' ἡδ' ἐστὶ καὶ πατρὸς δόμοι
βίον τ' ὄνησις καὶ φίλων κοινωνία,

255 ἔγω δ' ἔρημος, ἀπολισ σου' ὑβρίζομαι
πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελησμένη,
οὐ μητέρ', οὐκ ἁδελφον, οὐχὶ συγγενή
μεθορμίσασθαι τήσδ' ἔχουσα συμφορᾶς.
τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι,

260 ἢν μοι πόροι τις μηχανή τ' ἔξευρεθῇ,
πόσιν δίκην τῶν ἄντιτισασθαι κακῶν
τὸν δόντα τ' αὐτῷ θυγατέρ' ἢ τ' ἐγήματο,
σιγᾶν. γυνὴ γὰρ τάλλα μὲν φῶον πλέα,
κακὴ δ' ἐς ἅλκην καὶ σίδηρον εἰσορᾶν

265 ὅταν δ' ἐς εὖνην ἡδικημένη κυρῆ,
οὐκ ἔστιν ἀλλη φρήν μιαφονωτέρα.

Χορός.

δράσω τάδ'. ἐνδικως γὰρ ἐκτίσει πόσιν,
Μήδεια. πενθεῖν δ' οὖ σὲ θαυμάζω τύχας.

(Kreon is seen approaching.)

όρω δ' καὶ Κρέοντα, τῆσδ' ἀνακτα γῆς,
270 στείχοντα, καὶ ων ἄγγελον βουλευμάτων.

Κρέων.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμομένην,
Μήδειαν, εἶπον τῆςδε γῆς ἔξω περᾶν
φυγάδα, λαβοῦσαν δισσὰ σὸν σαυτῆ τέκνα,
καὶ μή τι μέλλειν ώς ἔγω βραβεύς λόγον.
275 τοῦδ' εἰμὶ, κοῦκ ἀπειμὶ πρὸς δόμους πάλιν,
πρὶν ἂν σε γαίας τερμόνων ἔξω βάλω.

Μήδεια.

αἰαὶ. πανόλης ἢ τάλαιν' ἀπόλλυμαι.
ἐχθροὶ γὰρ ἔξισοι πάντα δὴ κάλων,
κοῦκ ἔστιν ἄτης εὐπρόσοιστος ἐκβασις.

280 ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὄμως,
τίνος μ' ἐκατὶ γῆς ἀποστέλλεις, Κρέον;

Κρέων.

dέδοικά σ', οὐδὲν δεῖ παραμπέχειν λόγους,
μὴ μοι τὶ δράσης παἰδ' ἀνήκεστον κακόν.
ἔμβαλλεται δὲ πολλὰ τοῦδε δείματος.

285 σοφὴ πέφυκας καὶ κακῶν πολλῶν ἵδρις,
λυπεῖ δὲ λέκτρων ἄνθρως ἔστερημένη.
κλῶν δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλονσι μοι,
τὸν δόντα καὶ γῆμαντα καὶ γαμομένην
dράσειν τι' ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.

290 κρείσσον δὲ μοι νῦν πρὸς σ' ἀπεχθέσθαι, γυναί,
ἡ μαλθακισθένθ' ύστερον μέγα στένειν.

Μήδεια.

φεῦ φεῦ.
οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἐβλαψε δόξα μεγάλα τ' εἰργασται κακά.

χρη δ' οὔποθ' ὅστις ἄρτίφρων πέφυκ' ἀνήρ

295 παῖδας περισσῶς ἐκδιδάσκεσθαι σοφοὺς.
χωρίς γὰρ ἄλλης ἢς ἔχουσιν ἀργίας
φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
sκαίοισί μὲν γὰρ καίνα προσφέρων σοφὰ
dόξεις ἀχρείοι κοὐ σοφὸς πεφυκέναι.
300 τῶν δ' αὖ δοκούντων εἴδέναι τι ποικίλον
κρείσσων νομισθείς λυπρὸς ἐν πόλει φανεῖ.
ἐγὼ δὲ καύτη τῆςδε κοινωνῶ τύχης.
σοφὴ γὰρ οὖσα τοῖς μὲν εἰμ' ἐπίφθονος,
[toῖς δ' ἴσουχαία, τοῖς δὲ θατέρου τρόπον,]
305 τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὖκ ἁγαν σοφή.
οὺ δ' οὖν φοβεῖ με μὴ τι πλημμελέσ πάθης.
οὐχ ὡδ' ἔχει μοι, μὴ τρέσης ἡμᾶς, Κρέον,
ὡς' ἐσ τυράννους ἀνδρας ἐξαμαρτάνειν.
τί γὰρ σὺ μ' ἡδίκηκας; ἐξέδου κόρην
310 ὅτα σε θυμὸς ἠγεν. ἀλλ' ἐμὸν πόσιν
μισώ μου δ', οἶμαι, σωφρονῶν ἐδρας τάδε.
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἐχειν.
νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
ἐάτε μ' οἰκεῖν· καὶ γὰρ ἡδίκημένοι
315 σιγησόμεσθα, κρείσσόνων νικώμενοι.

Κρέων.

λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἐσώ φρενῶν
ὄρρωσία μοι μὴ τι *βουλεύης κακῶν,
tοσὴδε δ' ἴσον ἡ πάρος πέποιθά σου·
γυνὴ γὰρ ὄξυθυμος, ὡς δ' αὐτῶς ἀνήρ,
320 ρέων φυλάσσειν ἡ σιωπηλὸς σοφός.
ἀλλ' ἐξιθ' ὡς τάχιστα, μὴ λόγους λέγε.
ως ταυτ' ἄραρε, κοῦκ ἔχεις τέχνην ὡς μενεῖς παρ' ἥμιν, οὕσα δυσμενής ἐμοί.

谰δεία.

μὴ, πρὸς σε γονάτων τῆς τε νεογάμου κόρης.

Κρέων.

325 λόγους ἀναλοίς· οὐ γὰρ ἂν πείσαις ποτέ.

谰δεία.

ἀλλ' ἔξελας με, κοῦδὲν αἰώδεσεί λιτάς;

Κρέων.

folios γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμοῦς.

谰δεία.

ὡ πατρίς, ὡς σου κάρτα νῦν μνείαν ἔχω.

Κρέων.

πλὴν γὰρ τέκνων ἐμοίγε φίλτατον πόλις.

谰δεία.

330 φεῦ φεῦ· βροτοῖς ἐρωτεῖς ὡς κακὸν μέγα.

Κρέων.

ὅπως ἄν, οἶμαι, καὶ παραστῶσιν τῦχαι.

谰δεία.

Ζεῦ, μὴ λάθοι σε τῶν ὃς αἵτιος κακῶν.

Κρέων.

ἐρπ', ὡ ματαίᾳ, καὶ μ' ἀπάλλαξον πόνων.
Μήδεια.
πονούμεν ἡμεῖς κού πόνων κεχρήμεθα.

Κρέων.

335 τάχ' ἐξ ὀπαδῶν χειρῶν ὀσθήσει βία.

Μήδεια.
μὴ δήτα τοῦτό γ', ἀλλὰ σ' αἶτούμαι, Κρέον.

Κρέων.
ὁχλον παρέξεις, ὡς ἔοικας, ὦ γὺναι.

Μήδεια.
φευξούμεθ', οὐ τοὔθ' ἰκέτευσα σοῦ τυχεῖν.

Κρέων.
τί δ' αὖ βιάζει κοῦκ ἀπαλλάσσει χθονός;

Μήδεια.

340 μίαν με μεῖναι τήνδ' ἔασον ἠμέραν
καὶ ἵμπτεραναι φροντίδ' ἡ φευξούμεθα,
παισών τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατήρ
οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
οἴκτειρε δ' αὐτούς· καὶ σὺ τοι παῖδὼν πατήρ
345 πέφυκας· εἰκὸς δ' ἐστὶν εὐνοιάν σ' ἔχειν.
tοῦμοι γὰρ οὐ μοι φροντίς, εἰ φευξούμεθα,
κεῖνοις δὲ κλαίω ἴμμορφα κεχρημένους.

Κρέων.

ἡκίστα τοῦμον λῆμ' ἐφυ τυραννικὸν,
αἰδούμενος δὲ πολλὰ δὴ διέφθορα·

350 καὶ νῦν ὅρω μὲν ἐξαμαρτάνων, γύναι, ὀμως δὲ τεῦξει τοῦδε· προύννέπω δέ σοι, εἰ σ’ ἡ πιοῦσα λαμπᾶς ὀψεται θεοῦ καὶ παίδας ἐντὸς τῆς δε τερμόνων χθονὸς, θανεὶ· λέλεκται μύθος ἀψευδῆς ὀδε.

355 νῦν δ’, εἰ μένειν δεῖ, μίμν’ ἑφ’ ἠμέραν μίαν· οὐ γὰρ τι δράσεις δεινὸν ὁν φόβος μ’ ἔχει.

(Exit Kreon.)

Χορός.

dύστανε γύναι,

360 φεῦ φεῦ, μελέα τῶν σῶν ἄχεων. ποὶ ποτε τρέψει; τίνα προξενίαν,

ἡ δόμον, ἡ χθόνα σωτήρα κακῶν ἐξευρήσεις;

365 ὃς εἰς ἄπορον σε κλύδωνα θεὸς, Μήδεια, κακῶν ἐπόρευσε.

Μήδεια.

κακῶς πέπρακται πανταχῆ· τίς ἀντερεῖ;

370 ἀλλ’ οὕτι ταύτῃ ταῦτα μὴ δοκεῖτε πω. ἐτ’ εἰσ’ ἀγῶνες τοῖς νεωστὶ νυμφίως, καὶ τοῖς κηδεύσασιν οὐ σμικροὶ πόνοι. δοκεῖς γὰρ ἂν με τόνδε θωπεύσαι ποτε, εἰ μὴ τι κερδαίνουσαν ἡ τεχνωμένην; οὐδ’ ἂν προσεἰπον οὐδ’ ἂν ἡψάμην χεροῖν.
ο δ' ἐς τοσοῦτον μωρίας ἀφίκετο
ὡς', ἐξὸν αὐτῷ τἄμ' ἐλεῖν βουλεύματα
γῆς ἐκβαλόντι, τήνδ' ἀφῆκεν ἥμεραν
μείναι μ', ἐν ἓ τρεῖς τῶν ἐμῶν ἔχθρῶν νεκροὺς
θῆσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.
πολλαὶ δ' ἔξουσια θανασίμους αὐτοῖς ὅδους,
οὐκ οἶδ' ὅποιά πρῶτον ἐγχειρῶ, φίλαι,
πότερον υφάσμω δῶμα νυμφικὸν πυρὶ,
ἡ θηκτὸν ὡςω φάσγανον δι' ἥπατος,

375 σιγῇ δόμους ἑσβαὸς' ἰν' ἐσπρωταὶ λέχος.
ἀλλ' ἐν τί μοι πρόσαντες· εἰ ληφθῆσομαι
dόμους ὑπερβαίνουσα καὶ τεχνωμένη,
θανόυσα θῆσω τοῖς ἐμοῖς ἔχθροῖς γέλων.
κράτιστα τὴν εὐθείαν, ἢ πεφύκαμεν

380 σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν.
εἰεν·
kαὶ δὴ τεθνάσοι· τίς με δέξεται πόλις;
tίς γην ἄσυλον καὶ δόμους ἐχεγγύους
ξένοις παρασχῶν ρύσεται τούμδιν δέμας;
οὐκ ἔστι. μείναοι οὖν ἐτί σμικρὸν χρόνον,

385 ἦν μὲν τις ἦμιν πῦργος ἀσφαλῆς φανῆ,
δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον,
Ἦν δ' ἐξελαύνη ξυμφορά μ' ἀμήχανος,
αὐτῇ ξίφος λαβοῦσα, κεὶ μέλλω θανεῖν,
κτενῶ σφε, τόλμησι δ' εἴμι πρὸς τὸ καρτερὸν.

390 οὐ γὰρ μᾶ τὴν δέσποιναν, ἦν ἐγὼ σέβω
μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην,
'Εκάτην, μυχοῖς ναιούσαν ἐστίας ἐμῆσ, χαίρων τις αὐτῶν τούμον ἀλγυνεῖ κέαρ. πικροῦς δ' ἐγώ σφιν καὶ λυγροὺς θῆσω γάμους, πικρὸν δὲ κήδος καὶ φυγὰς ἐμὰς χθονός.

ἀλλ' εἰα' φείδου μηδὲν δὲν ἐπίστασαι, Μήδεια, Βουλεύουσα καὶ τεχνωμένη· ἔρπ' ἐς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας. ὅρᾶς ἄ πάσχεις; οὐ γέλωτα δεὶ σ' ὀφλεῖν τοῖς Σισυφείοις τοῖς τ' Ἱάσονος γάμοις, γεγώσαν ἐσθλοῦ πατρὸς 'Ηλίου τ' ἀπο. ἐπίστασαι δὲ· πρὸς δὲ καὶ πεφύκαμεν γυναῖκες, ἐς μὲν ἐσθλ' ἀμηχανώταται, κακῶν δὲ πάντων τέκτονες σοφώταται.

Stasimon I.

Χορός.

Strophe I.

410 ἀνω ποταμῶν ἱερῶν χωροῦσι παγαλι, καὶ δίκαι καὶ πάντα πάλιν στρέφεται. ἀνδράσι μὲν δόλιαι Βουλαὶ, θεῶν δ' οὐκέτι πίστις ἀραρε.

415 5 τὰν δ' ἐμὰν εὐκλειαν ἔχειν βιοτὰν *στρέψουσι φάμαι.
ἐρχεται τιμὰ γυναίκειὼ γένει·

420 οὐκέτι δυσκέλαδος φάμα γυναῖκας ἐξει.
Antistrophe I.

μούσαι δὲ παλαιγενέων *λήξουσ' ἀοιδᾶν
tὰν ἐμὰν ὑμνεῦσαι ἀπιστοσύναν.
oὐ γὰρ ἐν ἀμετέρᾳ γνώμᾳ λύρας
425 ὀπασε θέσπιν ἀοιδᾶν
5 Φοῖβος, ἀγήτωρ μελέων· ἐπεὶ ἀντάχησ' ἀν
ὑμνον
ἀρσένων γέννα· μακρὸς δ' αἰῶν ἔχει
430 πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἴπειν.

Strophe II.

σὺ δ' ἐκ μὲν οἶκων *πατρίων ἐπλευσας
μαίνομένα κραδία, διδύμους ὀρίσασα πόντου
πέτρας· ἐπὶ δὲ ξένα
435 ναίεις χθονὶ, τὰς ἀνάνδρου
5 κοίτας ὀλέσασα λέκτρον
τάλαυνα, φυγὰς δὲ χώρας
ἀτιμὸς ἑλαύνει.

Antistrophe II.

βέβακε δ' ὀρκὼν χάρις, οὐδ' ἐτ' αἰδῶς
440 Ἑλλάδι τὰ μεγάλα μένει, αἰθερία δ' ἀνέπτα.
σοὶ δ' οὔτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι
5 μόχθων πάρα, τῶν δὲ λέκτρων
ἄλλα βασίλεια κρείσσων
445 δόμοισιν ἐπέστα.
Επεισοδιον ΙΙ.

(Enter Jason.)

'Ιάσων.

οὐ νῦν κατείδου πρῶτον, ἀλλὰ πολλάκις τραχείαν ὅργην ὡς ἀρχαῖον κακόν.
σοὶ γὰρ παρὸν γῆν τὴνδε καὶ δόμους ἔχειν,
κούφως φερούσῃ κρεισσόνων βουλεύματα,

λόγων ματαίων *εἶνεκ’ ἐκπέσει χθονός.
κάμοι μὲν οὐδὲν πράγμα· μὴ παύσῃ ποτὲ
λέγουσ’ 'Ιάσων ὡς κάκιστὸς ἐστ’ ἀνήρ.
ἀδ’ ἐσ’ τυράννους ἐστὶ σοι λελεγμένα,
πάν κέρδος ἦγου ζημιομένη φυγῇ.

κάγω μὲν ἀεὶ βασιλέων θυμομένων
ὁργὰς ἀφήρουν, καὶ σ’ ἐβουλόμην μένειν·
σὺ δ’ οὐκ ἀνίεις μωρίας, λέγουσ’ ἀεὶ
κακῶς τυράννους· τοιγὰρ ἐκπέσει χθονός.
ὁμος δὲ κὰκ τῶν’ ὡς ἀπειρηκὼς φίλοις

ηκὼ, τὸ σὸν δὲ προσκοπούμενος, γύναι,
ὡς μὴ’ ἄχρημων ξὺν τέκνοισιν ἐκπέσεις
μὴ’ ἐνδείς του. πόλλ’ ἐφέλκεται φυγῇ
κακὰ ξὺν αὐτῇ· καὶ γὰρ εἰ σὺ με στυγεῖς,
οὐκ ἀν δυναίμην σοὶ κακῶς φρονεῖν ποτε.

Μὴδεία.

465 ὁ παγκάκιστε, τοῦτο γὰρ σ’ εἰπεῖν ἔχω
γλώσση μέγιστον εἰς ἀναινδρίαν κακὸν, ἥλθες πρὸς ἡμᾶς, ἥλθες, ἑχθιστὸς γεγώς; [θεοῖς τε κάμοι παντὶ τῷ ἀνθρώπων γένει.] οὕτω θράσος τὸ δὲ ἐστὶν οὐδ' εὔτολμια,

φίλους κακῶς δράσαντ' ἐναντίον βλέπειν, ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων πασῶν, ἀναίδει' εὖ δ' ἐποίησας μολὼν. ἐγώ τε γὰρ λέξασα κοψισθήσομαι ψυχήν κακῶς σε καὶ σὺ λυπήσει κλύων.

ἐκ τῶν δὲ πρῶτων πρῶτον ἀρξομαι λέγειν. ἐσωσά σ', ὡς ἵσασιν Ἐλλήνων ὅσοι ταυτὸν χυνεισέβησαν Ἀργὸν σκάφος, πεμφθέντα ταύρων πυρπνῶν ἐπιστάτην ξεύγλαισι, καὶ σπεροῦντα θανάσιμον γύνην.

δράκοντά θ', ὡς πάγχρυσον ἀμπέχων δέρας σπείραις ἐσωζε πολυπλόκοις αὐπνος ὁν, κτείνασο' ἀνέσχον σοι φάος σωτήριον. αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὺς τὴν Πηλιώτιν εἰς Ἰολκὸν ἱκόμην

ἐὺν σοι, πρόθυμος μᾶλλον ἡ σοφωτέρα, Πελίαν τ' ἀπέκτειν', ὡσπερ ἄλγιστον θανεῖν, παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξεῖλον φόβον. καὶ ταῦθ' υφ' ἡμῶν, ὡ κάκιστ' ἀνδρῶν, παθῶν προδώκασι ἡμᾶς, καὶνὰ δ' ἐκτῆσε λέχη,

παίδων γεγώτων' εἰ γὰρ ήσθ' ἀπαίζει, συγγνώστ' ἃν ἥν σοι τοῦδ' ἐρασθήναι λέχους. ὄρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
Η θεοῦς νομίζεις τοὺς τότ' οὐκ ἀρχεῖν ἔτι,
η καὶ καὶ κείσθαι θέσμι ἀνθρώποις τανῦν,
ἐπεὶ ἐγνωσθά γ' είσ έμ' οὐκ εὐθρόασίν.
φεῦ δεξιὰ χείρ, ἦς σὺ πόλλ' ἐλαμβάνου,
καὶ τῶν ἄνδρων, ὡς μάτην κεχρώσμεθα
κἀγὼ πρὸς ἀνδρός, ἑλπίδων δ' ἡμάρτομεν.
ἀγ', ὃς φίλῳ γὰρ ὄντι σοι κοινῶσομαι,
δοκοῦσα μὲν τί πρὸς γε σοῦ πράξειν καλῶς;
ὁμοι δ' ἑρωτηθεὶς γὰρ αἰσχῶν φανεῖ.
νῦν ποὶ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
οὺς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;
ἡ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἄν οὖν
δέξαντό μ' οίκοις ὅν πατέρα κατέκτανον.
ἐχει γὰρ οὔτω τοῖς μὲν οίκοθεν φίλοις
ἐχθρα καθέστης', ὡς δὲ μ' οὐκ ἐχρὴν κακῶς
δρᾶν, σοὶ χάριν φέρουσα πολεμίοις ἐχω.
τοιγάρ με πολλαὶς μακαρίαν ἄν 'Ελλάδα
ἐθηκας ἀντὶ τῶν τε δέ σε
eχω πόσιν καὶ πιστὸν ἡ τάλαιν ἔγω,
eἰ φεῦξομαι γε γαῖαν ἐκβεβλημένη,
φίλων ἔρημος, ξῦν τέκνοις μόνη μόνοις,
καλὸν γ' ὄνειδος τῷ νεωτᾶ νυμφίῳ,
πτωχοὺς ἀλάσθαι παίδας ἢ τ' ἔσωσά σε.
ὁ Ζεὺς, τί δὴ χρυσοῦ μὲν ὃς κύβηδηλος ἢ
τεκμήρι ἀνθρώποισιν ὁπασας σαφῆ,
ἀνδρῶν δ' ὡς χρῆ τὸν κακὸν διειδέναι,
οὔδεις χαρακτὴρ ἐμπέφυκε σώματι;
Χορός.

520 δεινή τις ὀργή καὶ δυσίατος πέλει,
οταν φίλοι φίλοισι συμβάλωσ’ ἐριν.

Ἰάσων.

dei μ’, ὁς ἔοικε, μὴ κακὸν φῦναι λέγειν,
ἀλλ’ ὠστε ναὸς κεδυνὸν οἰακοστρόφον
ἀκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν

525 την σὴν στόμαργον, ὃ γῦναι, γλωσσαλγίαν.
ἐγὼ δ’, ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶν τε κάνθρωπων μόνην.

530 λόγος διελθεῖν, ὡς Ἐρως σ’ ἧνάγκασε
τὸξοις ἀφύκτοις τοῦμον ἐκσῴσαι δέμας.
ἀλλ’ οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
ὅπη γὰρ οὖν ὄνησας, οὐ κακῶς ἔχει.

535 εἰληφας ἡ δέδωκας, ὃς ἐγὼ φράσω.

πρῶτον μὲν Ἐλλάδ’ ἀντὶ βαρβάρου χθονὸς
γαῖαν κατοικεῖς, καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι, μὴ πρὸς ἵσχυος χάριν·
pάντες δὲ σ’ ἠσθοντ’ οὕσαν Ἐλλήνες σοφῆν,

540 καὶ δόξαιν ἐσχες’ εἰ δὲ γῆς ἐπ’ ἐσχάτοις
οροισιν ἄκεις, οὐκ ἄν ἦν λόγος σέθειν.
ἐὴ δ’ ἐμοιγε μὴτε χρυσοῦς ἑν δόμοις

μήτ’ Ὀρφέως κάλλιον ὑμνήσαι μέλος,
eι μὴ 'πίσημος ἡ τύχη γένοιτο μοι.

tοσαῦτα μέν σοι τῶν ἐμῶν πόνων πέρι ἔλεγ'· ἀμιλλαν γὰρ σὺ προοθηκας λόγων. 
ἀ δὲ εἰς γάμους μοι βασιλικοὺς ἁνείδισας,
ἐν τῷδε ἰδίῳ πρώτα μὲν σοφὸς γεγὼς,
ἐπειτα σώφρων, εἶτα σοὶ μέγας φίλος

καὶ πασιτ τοῖς ἐμοίσιν· ἀλλ' ἔχ' ἥσυχος. 
ἐπεὶ μετέστην δεῦρ 'Ἰωλκίας χθονὸς 
pολλὰς ἐφέλκων ἔμφορας ἀμηχάνους,
τί τοῦδ' ἀν εὖρημ' ἦρον εὐτυχέστερον 
ἡ παῖδα γῆμαι βασιλέως φυγάς γεγώς;

οὐχ, ἦ σοι κνίζει, σὸν μὲν ἑχθαῖρων λέχος,
καὶνής δὲ νύμφης ἱμέρῳ πεπληγμένος,
οὐδ' εἰς ἀμιλλαν πολύτεκνον σπουδὴν ἔχον· 
ἀλις γὰρ οἱ γεγώτες οὐδὲ μεμφομαι· 
ἀλλ' ὡς, τὸ μὲν μέγιστον, οἰκοίμεν καλῶς,

καὶ μὴ σπανιζοίμεσθα, γιγνώσκων ὅτι 
πένητα φεύγει πᾶς τις ἐκποδῶν φίλος,
pαῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,
σπείρας τ' ἀδελφόν τοίσιν ἐκ σέθεν τέκνοις 
ἐς ταῦτα βείην, καὶ ἄναρτήσας γένος

εὐδαιμονοῖν. σοὶ τε γὰρ παίδων τί δει,
ἔμοι τε λύει τοῖσι μέλλουσιν τέκνοις
τὰ ζῶντ' ἄνησαι. μῶν βεβούλευμαι κακῶς;
οὐδ' ἀν σὺ φαῖνης, εἴ σε μὴ κνίζοι λέχος. 
ἀλλ' ἐς τοσοῦτον ἥκεθ' ὡστ' ὀρθομένης

εὐνῆς γυναικεῖς πάντ' ἔχειν νομίζετε,
ΜΕDEA

Μήδεια.

ἡ πολλὰ πολλοῖς εἰμι διάφοροις βροτῶν.

Μήδεια.

οὐ τοῦτό σ’ εἴχεν, ἀλλὰ βάρβαρον λέχος πρὸς γῆρας οὐκ εὐδοκὸν ἐξέβαινε σοι.
'Ιάσων.
εὖ νυν τὸδ’ ἵσθι, μὴ γυναικὸς εἶνεκα
γῆμαι μὲ λέκτρα *βασιλέων, ἥ νῦν ἔχω,
595 ἀλλ’, ὡσπερ εἶπον καὶ πάρος, σῶσαι θέλων
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους
φύσαι τυράννους παιδας, ἔρυμα δόμασιν.

Μήδεια.
μὴ μοι γένοιτο λυπρὸς εὐδαίμον βίος,
μηδ’ ὀλβος ὡστὶς τὴν ἐμὴν κνίζοι φρένα.

'Ιάσων.
600 οἶσθ’ ὡς μετεύξει καὶ σοφωτέρα φανεῖ;
τὰ χρηστὰ μὴ σοι λυπρὰ φαινέσθω ποτὲ,
μηδ’ εὐτυχοῦσα δυστυχῆς εἶναι δόκει.

Μήδεια.
̣ύβρις’, ἐπειδὴ σοὶ μὲν ἐστ’ ἀποστροφῆ,
ἐγὼ δ’ ἔρημος τὴν δε φευξοῦμαι χθόνα.

'Ιάσων.
605 αὐτὴ τάδ’ εἶλον’ μηδὲν’ ἄλλον αἰτιῶ.

Μήδεια.
tί δρῶσα; μὸν γαμοῦσα καὶ προδοῦσά σε;

'Ιάσων.
ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.

Μήδεια.
καὶ σοῖς ἀραία γ’ ὦσα τυγχάνω δόμοις.
610 ἄλλ' εἰ τι βουλεῖ παίσειν ἢ σαυτής φυγῇ προσωφέλημα χρημάτων ἐμῶν λαβεῖν, λέγ' ὡς ἐτοιμος ἀφθόνω δοῦναι χερὶ, ἐξεισ πεῖν εὐμβολ', οἱ δράσουσί σ' εὐ. καὶ ταῦτα μὴ θέλουσα μωράνεις, γύναι·
615 λήξασα δ' ὀργής κερδανεῖς ἀμείνονα.

Μήδεια.

οὔτ' ἂν ἐξεισι τοῖσι σοῖς χρησαίμεθ' ἄν, οὔτ' ἂν τι δεξαίμεσθα, μήθ' ἡμῖν δίδουν· κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

620 ἄλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι, ὡς πάνθ' ὑπουργεῖν σοὶ τε καὶ τέκνοις θέλω· σοὶ δ' οὐκ ἀρέσκει τάγαθ', ἄλλ' αὐθαδίᾳ φίλους ἀπώθει· τοιγάρ ἀλγυνεῖ πλέον.

Μήδεια.

χώρει· πόθῳ γὰρ τῆς νεοδμῆτον κόρης αἴρει, χρονίζων δωμάτων ἐξώπιος·
625 νύμφευ· ἵσως γὰρ, ἐγὼ θεῷ δ' εἰρήσεται, γαμεῖς τοιούτων ὡστε σ' ἀρνεῖσθαι γάμον.

(Exit Jason.)
Stasimon II.

Χορός.

Strophe I.

ἐρωτες ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν
οὐδ' ἀρεταῖν παρέδωκαν ἀνδρᾶσιν· εἰ δ' ἄλισ
630 ἐλθοί

Κύπρις, οὐκ ἄλλα θεὸς εὐχαρίς οὕτω.
μὴποτ', ὦ δέσποιν', ἐπ' ἐμοὶ χρυσέων τόξων ἐ-

feίσ
5 ἰμέρῳ χρίσασ' ἀφυκτον οἰστόν.

Antistrophe I.

στέργοι δε με σωφροσύνα, δώρημα κάλλιστον
635 θεῶν'

µηδὲ ποτ' ἀμφιλόγους ὀργὰς ἀκόρεστά τε νείκη
θυμὸν ἐκπλήξας' ἐτέροις ἐπὶ λέκτροις

προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὐνᾶς
640 σεβίζουσ'

5 ὄξυφρων κρίνοι λέχη γυναικῶν.

Strophe II.

ὥ πατρίς, ᾧ *δόματα, μή
δητ' ἀπολις γενοίμαν
645 τὸν ἀμαχανίας ἔχουσα δυσπέρατον αἰῶν'
*οἰκτρότατον ἀχέων.

5 θανάτῳ θανάτῳ πάρος δαμείην
άμέραν τάνδ' ἐξανύσασα· μόχθων δ' οὐκ ἄλλος
650 ὑπερθεν ἦ
γὰς πατρίας στέρεσθαι.

Antistrophe II.
εἴδομεν, οὐκ ἐξ ἔτερων
655 *μῦθον ἔχω φράσασθαι·
σὲ γὰρ οὐ πόλις, οὐ φίλων τις *φύκτισεν πα-
θοῦσαν
dεινότατα παθέων.
5 ἀχάριστος ὀλοιθ' ὅτι πάρεστιν
μὴ φίλους τιμᾶν, καθαρὰν ἀνοίξαντα κλῆδα
660 φρενῶν' ἔμοι
mὲν φίλος οὐποτ' ἐσταί.

Epeisodion III.

(Enter Aegeus.)

Aἰγεὺς.

Μήδεια, χαίρε· τοῦτε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.

Μήδεια.

665 ὁ χαίρε καὶ σὺ, παῖ σοφοῦ Παυδίονος,
Aἰγεὺς. πόθεν γῆς τῆς τῆσδ' ἐπιστρωφ' πέδου;

Aἰγεὺς.

Φοίβου παλαιῶν ἐκλίπων χρηστήριον.

Μήδεια.

tί δ' ὀμφαλὸν γῆς θεσπιῶδὸν ἐστάλης;
Aἰγεύς.
παίδων ἔρευνῶν σπέρμ' ὅπως γένοιτό μοι.

Μήδεια.
670 πρὸς θεῶν, ἄπαισ γὰρ δεῦρ' ἀεὶ τείνεις βίον;

Aἰγεύς.
ἄπαιδες ἐσμεν δαίμονός τινος τύχη.

Μήδεια.
δάμαρτος οὐσης, ἢ λέχους ἀπείρος ὁν;

Aἰγεύς.
οὐκ ἐσμὲν εὐνῆς ἄξυγες γαμηλίου.

Μήδεια.
τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι;

Aἰγεύς.
675 σοφώτερ' ἢ κατ' ἀνδρα συμβαλεῖν ἔπη.

Μήδεια.
θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;

Aἰγεύς.
μάλιστ', ἐπεὶ τοι καὶ σοφῆς δεῖται φρενός.

Μήδεια.
τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.

Aἰγεύς.
ἀσκοῦ με τὸν προοίχοντα μὴ λύσαι πόδα,
Μήδεια.

680 πρὶν ἄν τι δράσης ἢ τίν’ ἔξικη χθόνα;

Αἰγεύς.

πρὶν ἄν πατρῴαν αὕθις ἐστίαν μόλω.

Μήδεια.

σὺ δ’ ώς τί χρήζων τήνδε ναυςτολεῖς χθόνα;

Αἰγεύς.

Πιτθεύς τις ἔστη γῆς ἀναξ Τροιζνίας.

Μήδεια.

παῖς, ὡς λέγουσι, Πέλοπος εὐσεβεστάτος.

Αἰγεύς.

685 τοῦτο θεοῦ μάντευμα κοινώσαι θέλω.

Μήδεια.

σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.

Αἰγεύς.

κάμοιγε πάντων φίλτατος δορυξέων.

Μήδεια.

ἀλλ’ εὐτυχοῖς, καὶ τύχοις ὀσων ἔρας.

Αἰγεύς.

τί γὰρ σὺν ὄμμα χρῶς τε συντέτηξ’ ὄδε;

Μήδεια.

690 Αἰγεύ, κάκιστος ἔστι μοι πάντων πόσις.
Αἰγεύς.
τί φής; σαφῶς μοι σὰς φράσον δυσθυμίας.
Μήδεια.
ἀδικεῖ μ’ Ἴασων οὐδὲν ἐξ ἔμοι παθῶν.
Αἰγεύς.
τί χρῆμα δράσας; φράξε μοι σαφέστερον.
Μήδεια.
γυναῖκ’ ἐφ’ ἥμιν δεσπότιν δόμων ἔχει.
Αἰγεύς.
695 μὴ ποι τετόλμηκ’ ἐργον αὐχιστον τόδε;
Μήδεια.
σάφ’ ἵσθ’ ἀτιμοὶ δ’ ἐσμὲν οἱ πρὸ τοῦ φίλοι.
Αἰγεύς.
πότερον ἐρασθείς ἢ σὸν ἔχθαίρων λέχος;
Μήδεια.
μέγαν γ’ ἐρωταὶ πιστὸς οὐκ ἔφυ φίλοις.
Αἰγεύς.
ἔτω νυν, εἶπερ ὃς λέγεις ἐστὶν κακὸς.
Μήδεια.
700 ἀνδρῶν τυράννων κῆδος ἠράσθη λαβείν.
Αἰγεύς.
δίδωσι δ’ αὐτῷ τὸς; πέραινέ μοι λόγον.
Μήδεια.
Κρέων, ὃς ἀρχεῖ τῆσδε γῆς Κορινθίας.

Αἴγευς.
ἐυγγυνωστὰ μὲν γὰρ ἂν σε λυπεῖσθαι, γυναι.

Μήδεια.
δόλωλα· καὶ πρὸς γ' ἐξελαύνομαι χθονός.

Αἴγευς.

705 πρὸς τοῦ; τόδ' ἀλλο καὶνόν αὐ λέγεις κακόν.

Μήδεια.
Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.

Αἴγευς.

ἐὰ δ' 'Ιάσων; οὐδὲ ταῦτ' ἐπήνεσα.

Μήδεια.
λόγῳ μὲν οὐχὶ, καρτερεῖν δὲ βούλεται.
ἀλλ' ἀντομαί σε τῆσδε πρὸς γενειάδος

710 γονάτων τε τῶν σῶν, ἱκεσία τε γίγνομαι,
oἰκτειρον oἰκτειρόν με τήν δυσδαίμονα,
καὶ μὴ μ' ἔρημον ἐκπεσοῦσαν εἰσίδης,
δέξαι δὲ χώρα καὶ δόμοις ἐφέστιον.
οὔτως ἔρως σοὶ πρὸς θεῶν τελεσφόρος

715 γένοιτο παῖδων, καῦτος ὀλβίος θάνοις.
eὐρήμα δ' οὐκ οἰσθ' οἴνον ηὗρηκας τόδε:
παύσω δέ σ' ὄντ' ἀπαίδα, καὶ παίδων γονᾶς
σπείραι σε θήσω· τοιάδ' οἶδα φάρμακα.
Αίγευς.

πολλῶν ἐκατὶ τήνδε σοι δοῦναί χάριν,

720 γύναι, πρόθυμός εἰμι, πρωτὰ μὲν θεῶν,
ἐπειτὰ παίδων ὄν ἐπαγγέλλει γονάς.
ἐς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγὼ.
οὐτώ δὲ ἔχει μοι σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαι σοι προξενεῖν δίκαιοι ὄν.

725 τοσοῦτο μὲντοι σοι προσημαίνω, γύναι·
ἐκ τῆς ἔκ μὲν γῆς οὐ σ’ ἄγειν βουλήσομαι,
αὐτὴ δ’ ἐάνπερ εἰς ἐμοὺς ἐλθής δόμους,
μενεῖς ἀσυλος, κοῦ σε μὴ μεθὼ τιν.
ἐκ τῆς ἔκ δ’ αὐτὴ γῆς ἀπαλλάσσου πόδα·

730 ἀναιτίος γὰρ καὶ ἐξενοι εἶναι θέλω.

Μήδεια.

ἐσται τάδ’· ἀλλὰ πίστις εἰ γένοιτό μοι
tοῦτων, ἔχωμ’ ἀν πάντα πρὸς σέθεν καλὸς.

Αίγευς.

μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;

Μήδεια.

πέποιθα· Πελίον δ’ ἐχθρός ἔστι μοι δόμος

735 Κρέων τε. τοῦτοι δ’ ὄρκίουσι μὲν ἐγγεῖς
ἀγουσιν οὐ μεθεῖ’ ἂν ἐκ γαίας ἐμὲ,
λόγοις δὲ συμβᾶς καὶ θεῶν ἀνώμοτος
φίλος γένοι’ ἂν κατικηρυκεύματα
† οὖκ ἀν πίθοιο· τὰμὰ μὲν γὰρ ἀσθενῆ,
740 τοῖς δ' ὀλβὸς ἐστὶ καὶ δόμος τυραννικός.

Αἰγεύς.
πολλὴν ἔλεγας, ὥ γύναι, προμηθίαν·
ἀλλ' εἰ δοκεῖ σοι δράν τάδ', οὖκ ἀφίσταμαι.
ἐμοὶ τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα,
σκηψίν τιν ἔχθροῖς σοῖς ἔχοντα δεικνύναι,
745 τὸ σὸν τ' ἀραρε μᾶλλον' ἐξηγοῦ θεοὺς.

Μήδεια.
ὀμνὺ πέδον Γῆς πατέρα θ' Ἡλιον πατρὸς
tοῦμοῦ θεῶν τε συντιθεῖσ ἀπαν γένοσ.

Αἰγεύς.
tί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

Μήδεια.
μὴτ' αὐτὸς ἐκ γῆς σῆς ἐμ' ἐκβαλεῖν ποτε
750 μὴτ', ἄλλος ἢν τις τῶν ἐμῶν ἔχθρῶν ἄγειν
χρήςη, μεθήσειν ζῶν ἐκουσίῳ τρόπῳ.

Αἰγεύς.
ὀμνυμι Γαίαν † λαμπρὸν ἥλιον τε φῶς
θεοὺς τε πάντας ἐμμενεῖν ἂ σου κλῶ.

Μήδεια.
ἀρκεῖν τί δ' ὀρκῷ τῇδε μὴ 'μμένων πάθοις;

Αἰγεύς.
755 ἄ τοῖς δυσσεβοῦσι γίγνεται βροτῶν.
Μῆδεία.
χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει.
κάγῳ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
πράξας' ἀ μέλλω καὶ τυχοῦ' ἂ βουλομαι.

Χορός.
ἀλλὰ σ' ὁ Μαιας πομπαῖοι ἀναξ
760 πελάσειε δόμοις, δὲν τ' ἐπίνοιαν
σπεύδεις κατέχων πράξειας, ἐπεὶ
γενναῖος ἀνήρ,
Ajax, παρ' ἐμοὶ δεδόκησαι.
(Exit Αἰγέας.)

Μῆδεία.
ὡ Ζεὺ Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
765 νῦν καλλίνικοι τῶν ἐμῶν ἕχθρῶν, φίλαι,
γενησόμεσθ' κεῖς ὀδὸν βεβήκαμεν·
νῦν δ' ἐλπίς ἕχθροὺς τοὺς ἐμοὺς τίσειν δίκην.
οὕτως γὰρ ἀνήρ ἢ μάλιστ' ἐκάμνομεν
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
770 ἐκ τοῦ δ' ἀναψόμεσθα προμήτην κάλων,
μολόντες ἀστυ καὶ πόλισμα Παλλάδος.
ἦδη δὲ πάντα τάμα σοι βουλεύματα
λέξω· δέχου δὲ μὴ πρὸς ἡδονήν λόγους.
πέμψας' ἐμῶν τιν' οἴκετῶν Ἰάσονα
775 εἶς ὅψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι·
μολόντι δ' αὐτῷ μαλθακοὺς λέξῳ λόγους,
ὅς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,
[γάμονς τυράννων, οὐς προδούσ ήμᾶς ἔχει,
καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα.'

780 παΐδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι,
oὐχ ὡς ἀλποῦσα πολεμίας ἐπὶ χθόνος,
[ἐχθροῖσι παΐδας τοὺς ἐμοὺς καθυβρίσαι,]
ἀλλ' ὡς δόλοις παίδα βασιλέως κτάνω.

785 πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χερῶι,

[νύμφῃ φέροντας, τήνδε μὴ φεύγειν χθώνα,]
λεπτὸν τε πέπλον καὶ πλόκον χρυσήλατον
κάντπερ λαβόσα κόσμον ἀμφίθη χροῖ,
κακῶς ὀλεῖται πᾶς θ' ὅσ ἂν θύγη κόρης:
τοιοῦσδε χρίσω φαρμάκοις δωρήματα.

790 ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον:
φῶμεξα δ' οἶον ἔργον ἐστ' ἐργαστέον
tοὐντεῦθεν ἥμιν· τέκνα γὰρ κατακτενὼ
tἀμ'· οὕτις ἐστίν ὡστὶς ἐξαιρήσεται:
δόμοιν τε πάντα συγχέασ' 'Ἰάσωνος

795 ἔξειμι γαῖας, φιλτάτων παίδων φῶνον
φεύγουσα καὶ τλᾶς' ἔργον ἀνοσιώτατον.
oὐ γὰρ γελάσθαι τλητὸν ἐξ ἐχθρῶν, φιλαί.
ἐτω· τὶ μοι ξῆν κέρδος; οὕτε μοι πατρίς
οὕτ' οἰκός ἐστιν οὕτ' ἀποστροφὴ κακῶν.

800 ἡμάρτανον τόθ' ἡνίκ' ἐξελίμπανον
δόμους πατρόφους, ἀνδρὸς "Ελληνος λόγοις
πεισθεῖσ', ὦς ἡμῖν ξὺν θεῷ τίσει δίκην.
οὕτ' ἐξ ἐμοῦ γὰρ παΐδας ὡφεται ποτε
ξώντας τὸ λοιπὸν οὕτε τῆς νεοξύγου

Ε 2
52 EURIPIDES

805 νῦμφης τεκνώσει παΐδ’, ἐπεὶ κακὴν κακῶς θανεῖν σφ’ ἀνάγκη τοῖς ἑμοίσι φαρμάκοις. μηδείς με φαύλην κάσθενή νομιζέτω μηδ’ ἱσουχαίαν, ἀλλὰ θατέρου τρόπον, βαρείαν ἔχθροίς καὶ φίλοις εὐμενή.

810 τῶν γὰρ τοιούτων εὐκλεέστατος βίος.

Χορός.
ἐπείπερ ἡμῖν τόνδ’ ἐκοίνωσας λόγον, σὲ τ’ ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν ἐυλαμβάνουσα, δρᾶν σ’ ἀπεννέπω τάδε.

Μήδεια.
οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν

815 τάδ’ ἔστι, μὴ πάσχουσαν ὡς ἐγὼ κακῶς.

Χορός.
ἀλλὰ κτανεῖν σώ παίδε τολμήσεις, γυναί;

Μήδεια.
οὕτω γὰρ ἂν μάλιστα δηχθεὶς πόσις.

Χορός.
σὺ δ’ ἂν γένοις γ’ ἀθλιωτάτῃ γυνή.

Μήδεια.

 itch. perissosol pantes ouv melos logoi.

(�η she speaks to an attendant.)

820 ἀλλ’ εἰδα χώρει καὶ κόμιξ Ἰάσονα:
ἐς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
*λέξης δὲ μηδὲν τῶν ἐμοὶ δεδογμένων, εἰπερ φρονεῖς εὗ δεσπόταις γυνὴ τ' ἔφυσ.

Stasimon III.

Χορὸς.

Strophe I.

'Ερεχθείδαι τὸ παλαιὸν ὀλβιοί,
825 καὶ θεῶν παιδείς μακάρων, ἱερᾶς
χώρας ἀπορθήτου τ' ἀπο, φερβόμενοι
830 κλεινοτάταν σοφίαν, ἂεὶ διὰ λαμπροτάτου
5 βαίνοντες ἀβρῶς αἰθέρος, ἔνθα ποθ' ἄγνας
ἐννέα Πιερίδας Μούσας λέγουσιν
ξανθὰν 'Ἀρμονίαν φυτεύσαιν'

Antistrophe I.

835 τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ἀρός
840 τὰν Κύπριν κλῆσον εἰν αὐξησάμεναν.
† χώραν καταπνεύσαι μετρίας ἀνέμων
† ἡδυπνοῦσοι αὐρας: ἂεὶ δ' ἐπιβαλλομέναν
845 χαίταισιν εὐώδη ροδέων πλόκων ἄνθεων
     τὰ σοφία παρέδρους πέμπειν ἔρωτάς,

Strophe II.

πῶς οὖν ἱερῶν ποταμῶν
καὶ πόλις καὶ φίλων
πομπημός σε χώρα
τὰν παιδολέτειραν ἔξει,
850 5 τὰν οὖν ὁσίαν μετ' ἄλλων;
    σκέψαι τεκέων πλαγὰν,
    σκέψαι φόνον οἷον *ἀἵρει.
    μὴ, πρὸς γονάτων σε πάντες
    πάντως ἰκετεύομεν,
855 10 τέκνα *φονεύσης.

Antistrophe II.

†πόθεν θράσος ἡ φρενὸς ἡ
†χειρὶ τέκνων σέθεν
†καρδίᾳ τε λήψει
    δεινὰν προσάγουσα τόλμαν;
860 5 πῶς δ' ὄμματα προσβαλούσα
    τέκνοις ἀδακρυν μοῖραν
    σχῆσεις φόνον; οὐ δυνάσει,
    παιδὸν ἰκετὰν πιτνόντων,
    τέγξαι χέρα φοινίαν
865 10 τλάμονι θυμῷ.

Επεισοδίων IV.

(Enter Jason.)

Ἰάσων.

ἤκω κελευσθεῖς· καὶ γὰρ οὖσα δυσμενῆς
    οὐ *τὰν ἀμάρτοις τοῦδε γ', ἀλλ' ἀκοῦσομαι
    τί χρήμα βουλεῖ καίνον ἐξ ἐμοῦ, γύναι;

Μήδεια.

Ἰάσων, αἰτοῦμαι σε τῶν εἰρημένων
870 συγγνώμον' είναι: τὰς δ' εμᾶς ὀργάς φέρειν εἰκός σ', ἐπεὶ νῦν πόλλ' ὑπείρασται φίλα.
ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην, καλοιδόρησα: σχετλία, τί μαίνομαι καὶ δυσμεναίνω τοῖσι βουλεύουσιν εὗ,
875 ἐχθρᾷ δὲ γαίας κοιράνοις καθίσταμαι πόσει θ', ὡς ἡμῖν δρᾷ τὰ συμφορώτατα,
γήμας τύραννον καὶ κασιγνήτους τέκνοις ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι θυμοῦ;
τί πάσχω, θεῶν ποριζόντων καλῶς;
880 οὐκ εἰσὶ μὲν μοι παῖδες, οἶδα δὲ χθόνα
φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;
ταῦτ' ἐννοήσαοι ἡσθόμην ἄβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη.
νῦν οὖν ἐπαινῶ, σωφρονεῖν τέ μοι δοκεῖς
885 κήδος τόδ' ἡμῖν προσλαβῶν, ἐγὼ δ' ἀφρων,
ἡ χρήν μετείναι τῶν τῶν βουλευμάτων καὶ ἐμμεραίνει καὶ παρεστάναι λέχει,
νῦμφην τε κηδεύουσαν ἥδεσθαι σέθεν.
ἀλλ' ἐσμὲν οἶδον ἐσμὲν, οὐκ ἔρω κακὸν,
890 γυναικεῖς: οὐκοιν χρήν σ' ὀμοιοῦσθαι κακοῖς,
οὐδ' ἀντιτείνειν νήπι' ἀντὶ νηπίων.
παριέμεσθα, καὶ φαμέν κακῶς φρονεῖν
τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε.
(She calls to the Children to come out of the house.)
895 ὁ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
πατέρα μεθ’ ἡμῶν, καὶ διαλλάχθηθ’ ἀμα
τῆς πρόσθεν ἔχθρας ἐσ φίλους μητρὸς μέτα-
σπονδαὶ γὰρ ἡμῖν, καὶ μεθέστηκεν χόλος.

(Enter the Children with their Attendant.)

λάβεσθε χειρὸς δεξιᾶς. οὗμοι κακῶν·
900 ὥς ἐννοοῦμαι δή τι τῶν κεκρυμμένων.
ἀρ’, ὁ τέκν’, οὕτω καὶ πολὺν ἔδωντες χρόνον
φίλην ὀρέξετ’ ὅλενην; τάλαιν’ ἔγω,
ὡς ἀρτίδακρυς εἶμι καὶ φόβου πλέα.
χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
905 ὄψιν τέρειναν τήνδ’ ἐπλησα δακρύων.

Χορός.

κάμοι κατ’ ὄσσων χλωρὸν ὑμήθη δάκρυ·
καὶ μὴ προβαίνῃ μεῖξον ἢ τὸ νῦν κακῶν.

'Iάσων.

ἀινῶ, γύναι, τάδ’, οὐδ’ ἑκεῖνα μέμφομαι
εἰκός γὰρ ὄργας θήλυ ποιεῖσθαι γένος,
910 γὰμους παρεμπολῶντος ἀλλοίους, πόσει.
ἀλλ’ ἐσ ἡ λύον σὸν μεθέστηκεν κέαρ,
ἐγνως δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ
βουλήν’ γυναικὸς ἔργα ταῦτα σώφρονος.
ὕμων δὲ, παίδες, οὖκ ἀφροντιστῶς πατὴρ
915 πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν.
οἶμαι γὰρ ὑμᾶς τῆς γῆς Κορινθίας
τὰ πρῶτ’ ἐσεσθαι ἔξω κασιγνῆτοι εἰτ.
ἀλλ’ αὐξάνεσθε’ τάλλα δ’ ἐξεργάζεται
πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής.

920 ἵδοιμι δ' ὑμᾶς εὐτραφεῖς ἢβης τέλος 
μολόντας, ἔχθρῶν τῶν ἐμῶν ὑπερτέρους. 
αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας, 
στρέψασα λευκήν ἐμπαλιν παρηίδα, 
κοῦκ ἄσμενη τῶνδ' ἐξ ἐμοῦ δέχει λόγον;

Μήδεια.

925 οὐδὲν' τέκνων τῶνδ' ἐννοούμενη πέρι.

' Ἱάσων.

θάρσει νυν' εὖ γὰρ τῶνδ' ἐγὼ θῆσο πέρι.

Μήδεια.

δράσω τάδ'. οὗτοι σοῖς ἀπιστήσω λόγοις:

γυνὴ δὲ θῆλυ κάπι δακρύοις ἐφυ.

' Ἱάσων.

τί δή, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις;

Μήδεια.

930 ἐτικτὸν αὐτοῦς' ζην δ' ὅτ' *ἐξηύχον τέκνα,

εἰσῆλθέ μ' ὁίκτοσ εἰ γενήσεται τάδε. 

ἀλλ' ὄντερ *ἐινεκ' εἰς ἐμοὺς ἥκεις λόγους,

τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι. 

ἐπεὶ τυράννοις γῆς μ' ἀποστείλαι δοκεῖ,

935 κάροι τάδ' ἐστὶ λῷστα, γιγνώσκω καλῶς,

μήτ' ἐμποδῶν σοι μῆτε κοιράνοις χθονὸς 

ναίειν, δοκῶ γὰρ δυσμενῆς εἶναι δόμοις,

ήμεις μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῇ,
παιδες δ' ὀπως ἄν ἐκτραφῶσι σῇ χερὶ,
940 αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.

'Ιάσων.
οὐκ οἶδ' ἄν εἰ πείσαμι, πειρᾶσθαι δὲ χρή.

Μήδεια.
σὺ δ' ἄλλα σήν κέλευσον αἰτεῖσθαι πατρὸς
gυναίκα παῖδας τήνδε μὴ φεύγειν χθόνα.

'Ιάσων.
μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγὼ,

Μήδεια.

945 ἐ'είπερ γυναικῶν ἐστὶ τῶν ἄλλων μία.
ξυλλήψομαι δὲ τούδε σοι κἀγὼ πόνου
πέμψω γὰρ αὐτῇ δῶρ', ἂ καλλιστεύεται
tῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγὼ, πολὺ,
λεπτὸν τε πέπλον καὶ πλόκον χρυσῆλατον
950 παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεῶν
κόσμον κομίζειν δεῦρο προσπόλων τινά.
eὐδαιμονήσει δ' οὐχ ἐν, ἄλλα μυρία,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦσ' ὁμευνέτου,
κεκτημένη τε κόσμον ὃν ποθ' Ἡλιος
955 πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἶς.
λάξυσθε φερνᾶς τάσδε, παῖδες, ἐς χέρας,
καὶ τῇ τυρᾶννῳ μακαρίᾳ νύμφῃ δότε
φέροντες· οὕτω δῶρα μεμπτὰ δέξεται.
'Iásowv.

τί δ', ὦ ματαιά, τώνδε σὰς κενοῖς χέρας;

960 δοκεῖσ σπανίζειν δῶμα βασίλειον πέπλων,
δοκεῖσ δὲ χρυσοῦ; σῶζε, μὴ δίδου, τάδε.
εἰπὲρ γὰρ ἡμᾶς ἁξιοὶ λόγου τινὸς
γυνὴ, προθήσει χρημάτων, σάφ' οἴδ' ἔγω.

Λήδεια.

μὴ μοι σὺ' πείθειν δῶρα καὶ θεοὺς λόγος:

965 χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς.
κείνης ὦ δαίμων, κείνα νῦν αὔξει θεος,
νέα τυραννεῖ τῶν δ' ἐμῶν παιδῶν φυγὰς
ψυχῆς ἄν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
ἀλλ', ὦ τέκν', εἰσελθόντε πλουσίους δόμους

970 πατρὸς νέαν γυναῖκα, δεσπότιν *δ' ἐμὴν,
ἰκετεύτ', ἐξαίτεισθε μὴ φεύγειν χθόνα,
κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεἰ,
ἐς χείρ' ἐκεῖνην δῶρα δέξασθαι τάδε.
ἰθ' ὦς τάχιστον· μητρὶ δ' ὁν ἑρᾶ τυχεῖν

975 εὐάγγελοι γένοισθε πράξαντες καλῶς.

(Exeunt Jason and the Children with their Attendant.)

Stasimon IV.

Χορός.

Strophe I.

νῦν ἐλπίδες οὐκέτι μοι παιδῶν ζώας,
οὐκέτι στείχουσι γὰρ ἐς φόνον ἡδῆ.
δέξεις νύμφα χρυσέως ἀναδεσμᾶν
δέξεις δύστανος ἀταν

980 ξανθά δ' ἀμφί κόμα θήσει τὸν "Αιδά
κόσμον αὐτὰ χεροῖν λαβοῦσα.

Antistrophe I.

πεῖσει χάρις ἀμβρόσιος τ' αὐγὰ *πέπλον
χρυσότευκτον *τε στέφανον περιθέοσθαι

985 νερτέροις δ' ἡδη πάρα νυμφοκομήσει.
τοῖον εἰς ἔρκος πεσεῖται,
5 καὶ μοῖραν θανάτου δύστανος: ἀταν δ'
οὔχ ὑπερφεύξεται . . . . .

Strophe II.

990 σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμῶν τυράννων,
παισίν οὐ κατειδῶς
ὄλεθρον βιοτὰ προσάγεις, ἀλόχρω
τε σὲ στυγερὸν θάνατον.

995 δύστανε, μοῖρας ὃσον παροίχει.

Antistrophe II.

μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παίδων
μᾶτερ, ἃ φονεύσεις
τέκνα νυμφιδίων ἐνεκεν λεχέων,

1000 ἃ σοι προλιπὼν ἀνόμως
5 ἄλλα ἐνυοικεῖ πόσις ἐμυνύω.
Επεισοδίων V.

(Enter the Children with their Attendant.)

Παιδαγωγός.

δέσποιν', ἀφεῖνται παιδεῖς οἶδε σοὶ φυγῆς,
καὶ δῶρα νύμφη βασιλίς ἁσμένη χερῶν
ἐδέξατ' εἰρήνη δὲ τάκειθεν τέκνοις.

Μήδεια.

ἔα.

Παιδαγωγός.

1005 τί συγχυθεῖσ' ἐστηκας ἥνικ' εὐτυχεῖσ; [τί σὴν ἑστρεψας ἐμπαλιν παρηίδα,]
κούκ ἁσμένη τὸνδ' ἔξ ἐμοῦ δέχει λόγον;

Μήδεια.

αἱαί.

Παιδαγωγός.

τάδ' οὐ ξυνώδα τοῖσιν ἐξηγγελμένοις.

Μήδεια.

αἰαὶ μάλ' αὖθις.

Παιδαγωγός.

μῶν τιν' ἀγγέλλων τύχην
1010 οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου;

Μήδεια.

ἡγείλασ οἰ ἡγείλασ· οὐ σὲ μέμφομαι.

Παιδαγωγός.

τί *δὴ κατηφεῖς ὀμμα καὶ δακρυρροεῖς;
Μήδεια.
πολλή μ’ ἄνάγκη, πρέσβυ ταῦτα γὰρ θεόι
cάγω κακῶς φρονοῦσ’ ἐμηχανησάμην.

Παιδαγωγός.

1015 θάρσει: *κάτει τοι καὶ σὺ πρὸς τέκνων ἐτι.

Μήδεια.
ἀλλοις κατάξῳ πρὸσθεν ἡ τάλαιν’ ἐγώ.

Παιδαγωγός.

οὕτοι μόνη σὺ σῶν ἀπεξύγης τέκνων.
κούφως φέρειν χρὴ θυτὸν ὄντα συμφοράς.

Μήδεια.

δράσω τάδ’. ἀλλὰ βαίνε δωμάτων ἔσω,
1020 καὶ παισὶ πόρσυν’ σῖα χρὴ καθ’ ἡμέραν.

(The children’s Attendant goes into the house.)

ὁ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις
cαὶ δῶμ’, ἐν ο’ λιπόντες ἀθλίαν ἐμὲ
οἰκήσετ’ ἀεὶ μητρὸς ἐστερημένοι’
ἐγὼ δ’ ἐς ἄλλην γαίαν εἶμι δὴ φυγᾶς,
1025 πρὶν σφῶν ὀνασθαῖ κάπιδεῖν εὐθαίμονας,
πρὶν λέκτρα καὶ γυναίκα καὶ γαμηλίους
eὐνᾶς ἁγηλαι λαμπάδας τ’ ἀνασχεθεῖν.
ὁ δυστάλαινα τῆς ἔμης αὐθαδίας.
ἀλλως ἀρ’ ύμᾶς, ὁ τέκν’, ἐξεθρεψάμην,
1030 στερρᾶς ἐνεγκοῦσ’ ἐν τόκοις ἀλγηθόνας.
ἡ μὴν ποθ’ ἡ δύστηνος εἶχον ἐλπίδας
πολλᾶς ἐν υἱῶν γηροβοσκῆσειν τ’ ἐμὲ καὶ καθηανοῦσαν χερσίν εὐ περιστελεῖν,

1035 ξηλωτὸν ἀνθρώποις νῦν δ’ ὠλωλε δὴ γλυκεία φροντίς. σφόν γὰρ ἐστερημένη λυπρὸν διάξω βίοτον ἀλγεινὸν τ’ ἐμοί. ύμεῖς δὲ μητέρ’ οὐκέτ’ ὡμμασιν φίλοις ὤψεσθ’, ἐς ἀλλο σχῆμ’ ἀποστάντες βίου.

1040 φεῦ φεῦ, τί προσδέρκεσθέ μ’ ὡμμασιν, τέκνα; τί προσγελάτε τὸν πανύστατον γέλων; αἰαὶ τί δράσω; καρδία γὰρ οἶχεται, γυναῖκες, ὡμμα φαίδριν ὡς εἶδον τέκνων. οὐκ ἂν δυναίμην χαίρέτω βουλεύματα

1045 τὰ πρόσθεν ἄξω παῖδας ἐκ γαίας ἔμοις. τί δεὶ με πατέρα τῶν τοίς τούτων κακοῖς λυποῦσαν αὐτὴν δῖς τόσα κτάσθαι κακά; οὐ δὴτ’ ἔγωγε. χαίρέτω βουλεύματα. καίτοι τί πάσχω; βούλομαι γέλωτ’ ὁφλεῖν

1050 ἔχθροις μεθείσα τοὺς ἔμοις ἄχημίους; τολμητέον τάδ’. ἀλλὰ τῆς ἐμῆς κάκης, τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενί. χωρείτε, παῖδες, ἔς δόμους. ὅτῳ δὲ μὴ θέμις παρεῖναι τοῖς ἔμοισι θύμασιν,

1055 αὐτῷ μελήσει: χεῖρα δ’ οὐ διαφθερῶ. ἂ ἂ.

μὴ δήτα, θυμὲ, μὴ σὺ γ’ ἐργάσῃ τάδε. ἐσαν αὐτοὺς, ὁ τάλαν, φεῖσαι τέκνων· ἐκεῖ μεθ’ ἡμῶν ζῶντες εὐφρανοῦσι σε.
μὰ τοὺς παρ’ Ἀιδηνερτέρους ἀλάστορας,
1060 οὗτοι ποτ’ ἔσται τοῦθ’ ὡπως ἔχθροις ἐγὼ
παῖδας παρῆσω τοὺς ἐμοὺς καθυβρίσαι.
[πάντως σφ’ ἀνάγκη κατθανεῖν ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν, οὕπερ ἐξεφύσαμεν.]
pάντως πέπρακται ταῦτα κοῦκ ἐκφεύξεται.
1065 καὶ δὴ πὶ κρατὶ στέφανος, ἐν πέπλοισί τε
νύμφῃ τύραννος ὀλλυταί, σάφ’ οἶδ’ ἐγὼ.
ἀλλ’ εἴμι γὰρ δὴ τλημονεστάτην ὄδον,
καὶ τούσδε πέμψω τλημονεστέραν ἐτί,
pαῖδας προσευτεῖν βούλομαι. δότ’, ὁ τέκνα,
1070 δότ’ ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
ὁ φιλτάτη χεῖρ, φίλτατον δὲ μοι κάρα
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
eὐδαιμονοῖτоν, ἀλλ’ ἐκεῖ τὰ δ’ ἐνθάδε
πατὴρ ἀφείλετ’ ὁ γλυκεῖα προσβολὴ,
1075 ὁ μαλθακὸς χρῶς πνεῦμα θ’ ἠδιστον τέκνων.
χωρεῖτε χωρεῖτ’ οὐκέτ’ εἴμι προσβλέπειν
οἰα τ’ ἐς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
καὶ μανθάνω μὲν οἰα δράν μέλλω κακά·
θυμός δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
1080 ὀσπερ μεγίστων αἰτίως κακῶν βροτοῖς.

(The Children go into the house.)

Χορός.

πολλάκις ἡδή διὰ λεπτοτέρων
μύθων ἐμολον, καὶ πρὸς ἀμίλλας
ηλθον μείζους ἡ χρῆ γενεὰν
θῆλυν ἐρευνᾶν· ἀλλὰ γὰρ ἔστιν
1085 μοῦσα καὶ ἡμῖν, ἡ προσομιλεῖ
σοφίας ἑνεκεν' πάσαισι μὲν οὐ·
*παύρον δὲ γένος (μίαν ἐν πολλαῖσ
eὔροις ἄν ἵσως)
οὐκ ἀπόμουσον τὸ γυναικῶν.
1090 καὶ φημὶ βρωτῶν οὕτινες εἶσιν
πάμπαν ἀπειροὶ μηδ' ἐφύτευσαν
παῖδας, προφέρειν εἰς εὐτυχίαν
τῶν γενναμένων.
οἱ *μὲν ἀτεκνοὶ δι' ἀπειροσύνην
1095 εἰθ' ἦδυ βρωτοῖς εἰτ' ἀνιαρόν
παίδες τελέθουσ' οὐχὶ τυχόντες
πολλῶν μόχθων ἀπέχονται·
οἰσι δὲ τέκνων ἔστιν ἐν οἴκοις
γλυκερὸν βλάστημ', ἐσορῶ μελέτη
1100 κατατρυχομένους τὸν ἀπαντα χρόνον'
πρῶτον μὲν ὀπως *θρέψουσι καλῶς,
βιοτὸν θ' ὀπόθεν λείψουσι τέκνοις·
εἰτ δ' ἐκ τούτων εἰτ' ἐπὶ φλαύροις
εἰτ' ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἔστιν ἄδηλον.
1105 ἐν δὲ τὸ πάντων λοίσθιον ἡδὴ
πᾶσιν κατερῳ θυητοῖσι κακών·
καὶ δὴ γὰρ ἀλῖς βιοτὸν θ' ἦφορον,
σῶμα τ' ἐς ἡβην ἦλυθε τέκνων
Χρηστοί τ' ἐγένοντ': εἴ δὲ κυρήσει

1110 δαῖμων οὗτος, φροῦδος ἐσ' Ἀιδην
Θάνατος προφέρων σώματα τέκνων.
pῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήνδ' ἔτι λύπην ἀνιαροτάτην
παῖδων ἔνεκεν

1115 θυντοῖς θεοῦς ἐπιβάλλειν;

Μήδεια.

φίλαι, πάλαι τοι προσμένουσα τὴν τύχην
καραδοκῶ τάκειθεν οἱ προβήσεται.

(A Messenger is seen approaching.)

καὶ δὴ δέδορκα τόνδε τῶν 'Ἰάσωνος
στείχοντ' ὀπαδῶν' πνεῦμα ἃ ἤρεθισμένον

1120 δείκνυσιν ὡς τι καίνον ἀγγελεῖ κακὸν.

Ἀγγελος.

ἀ δεινὸν ἔργον παρανόμως εἰργασμένη
Μήδεια, φεῦγε φεῦγε, μὴτε ναίαν
λιποῦσ' ἀπήνην μὴτ' ὅχον πεδοστιβῆ.

Μήδεια.

τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;

Ἀγγελος.

1125 ὅλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὑπο.
Μήδεια.
κάλλιστον εἶπας μῦθον, ἐν δὲ εὐεργέταις
tὸ λοιπὸν ἦδη καὶ φίλοις ἐμοῖς ἔσει.

"Αγγελος.
τί φῆς; φρονεῖς μὲν ὀρθὰ κοῦ μαίνει, γύναι,
1130 ἦτις τυράννων ἐστίαν ἡκισμένην
χαίρεις κλύουσα, κοῦ φοβεῖ τὰ τοιάδε;

Μήδεια.
ἐχὼ τι κάγω τοῖς γε σοῖς ἐναντίον
λόγουσιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέγον δὲ ὅπως ὀλοντο· δίς τόσον γὰρ ἂν
1135 τέρψειας ἡμᾶς, εἰ τεθνάσι παγκάκως.

"Αγγελος.
ἐπεὶ τέκνων σῶν ἥλθε δύπτυχος γονὴ
sὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
ἡσθημένοι οὕπερ σοῖς ἕκαμνομεν κακοῖς
δμῶσε· δι' ὠτῶν δ' εὐθὺς ἡν πολὺς λόγος
1140 σὲ καὶ πόσιν σῶν νείκος ἐσπεῖσθαι τὸ πρίν.
"κυνεῖ δ' ὦ μὲν τις χείρ', ὦ δὲ ἕαυθὸν κάρα
παίδων· ἐγώ δὲ καύτος ἡδονῆς ὑπὸ
στέγας γυναικῶν σὺν τέκνοις ἀμ' ἐσπόμην.
δέσποινα δ' ἡν νῦν ἀντὶ σοῦ ἐμφαζομεν,
1145 πρίν μὲν τέκνων σῶν εἰσίδειν ἐνυφρίδα,
πρόθυμον εἰχ' ὀφθαλμὸν εἰς 'Ιάσονα·
ἐπειτα μέντοι προὐκαλύψατ' ὄμματα,
λευκὴν τ’ ἀπέστρεψ’ ἐμπαλιν παρηίδα,
paϊδὼν μυσαχθεῖσ’ εἰσόδουσ’ πόσις δὲ σὸς
1150 ὀργάς τ’ ἀφήρει καὶ χόλου νεάνιδος
λέγων τάδ’ οὐ μὴ δυσμενῆς ἔσει φίλοις,
paῦσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
φίλους νομίζουσ’ οὐσπέρ ἄν πόσις σέθεν,
dεξεὶ δὲ δῶρα, καὶ παραίτήσει πατρὸς
1155 φυγὰς ἀφεῖναι παισὶ τοῖσ’ ἐμὴν χάριν.
ἡ δ’ ὡς ἐσείδε κόσμον, οὐκ ἣνέσχετο,
ἀλλ’ ἣνεσ’ ἀνδρὶ πάντα’ καὶ πρῖν ἐκ δόμων
μακρὰν ἀπείναι πατέρα καὶ παῖδας σέθεν,
λαβοῦσα πέπλους ποικίλους ἡμπίσχετο,
1160 χρυσοῦν τε θείσα στέφανον ἀμφὶ βοστρύχωι,
λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
ἀψυχον εἰκὼ προσγελῶσα σώματος.
κατει’ ἀναστα’ ἐκ θρόνων διέρχεται
στέγας, ἀβρόν βαίνουσα παλλεύκῳ ποδὶ,
d劣势 ὑπερχαίρουσα, τολλὰ πολλάκις
τένοιτ’ ἐς ὦρθον ὄμμασι σκοπουμένη.
τούνθενδε μέντοι δεινὸν ἤν θέαμ’ ἱδεῖν·
χροιᾶν γὰρ ἀλλάξασα λεχρία πάλιν
χωρεὶ τρέμουσα κῶλα, καὶ μόλις φθάνει
1170 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν.
καὶ τὶς γεραιὰ προσπόλων, δόξασά που
ἡ Πανὸς ὀργὰς ἢ τίνος θεῶν μολεῖν,
ἀνωλόλυξε, πρῖν γ’ ὦρῆ διὰ στόμα
χωροῦντα λευκὸν ἀφρόν, ὄμματων τ’ ἀπὸ
κόρας στρέφουσαν, αἰμά τ' οὐκ ἐνών χροὶ
eἰτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν
κωκυτών. εὐθὺς δ' ἦ μὲν ἐς πατρὸς δόμους
ἀρμησεν, ἢ δὲ πρὸς τὸν ἀρτίως πόσιν,
φράσουσα νύμφης συμφορᾶς· ἀπασα δὲ

στέγη πυκνοῖσιν ἐκτύπει δρομῆμασιν.

† ἡδη δ' ἀνέλκων κώλον ἐκπλεθρον δρόμου
ταχὺς βαδιστῆς τερμῶν ἀνθήπτετο·
η δ' εξ ἀναύδου καὶ μύσαντος ὀμματος
δεινὸν στενάξασ' ἦ τάλαιν' ήγείρετο·

dιπλοῦν γὰρ αὐτῆ πημ' ἐπεστρατεύετο.
χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαυμαστῶν ἵει νάμα παμφάγον πυρὸς·
pέπλοι δὲ λεπτοὶ, σῶν τέκνων δωρήματα,
λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.

φεύγει δ' ἀναστάσ' ἐκ θρόνων πυρομένη,
κεῖονσα χαίτην κρατά τ' ἀλλοτ' ἀλλοσε,
ῥίσαι θέλουσα στέφανον· ἀλλ' ἀραρῶτως
σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἔπει κόμην
ἔσεισθε, μάλλον δ' ς τόσως τ' ἐλάμπετο.

πίνει δ' ἐς οὕδας ξυμφορᾶ νικομένη,
πλὴν τῷ τεκόντι κάρτα δυσμαθῆς ἰδείν·
οὔτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις
οὔτ' εὐφύες πρόσωπον, αἰμα δ' ἐξ ἂκρον
ἐσταξε κρατὸς, συμπεφυρμένον πυρὶ,

σάρκες δ' ἀπ' ὀστέων ὢστε πεύκινοιν δάκρυ
γναθμοῖς ἀδήλους φαρμάκων ἀπέρρεουν,
δεινὸν θέαμα: πᾶσι δ’ ἴν φόβος θιγεῖν
νεκροῖ: τύχην γὰρ εἰχομεν διδάσκαλον.
πατὴρ δ’ ὁ τλήμων ἡμιφορᾶς ἀγνωσίᾳ
1205 ἀφινω προσελθὼν δῶμα προσπίπτει νεκρῷ
φῶμεξε δ’ εὐθὺς, καὶ περιπτύξας δέμας
κυνεὶ προσαυδῶν τοιάδ’ ὃ δύστηνε παί,
tίς σ’ ὃδ’ ἀτίμως δαίμόνων ἀπώλεσεν;
tίς τὸν γέροντα τύμβον ὅρφανον σέθεν
1210 τίθησιν; οἶμοι, ἐνυθάνοιμί σοι, τέκνον.
ἐπεῖ δὲ θρήνων καὶ γόνων ἐπαύσατο,
χρήζων γεραιὸν ἐξαναστήσαι δέμας,
προσεῖχεθ’ ὡστε κισσὸς ἐρνεσιν δάφνης
λεπτοῖσι πέπλοις, δεινὰ δ’ ἴν παλαίσματα:
1215 ὁ μὲν γὰρ ήθελ’ ἐξαναστήσαι γόνω,
hydrate ἀντελάξει. εἰ δὲ πρὸς βίαν ἄγοι,
σάρκας γεραιὰς ἐσπάρασσ’ ἀπ’ ὀστέων.
χρόνῳ δ’ ἀπέστη καὶ μεθήχ’ ὁ δύσμορος
ψυχὴν κακοῦ γὰρ οὐκέτ’ ἴν ὑπέρτερος.
1220 κεῖται δὲ νεκρὸι παῖς τε καὶ γέρων πατὴρ
πέλας, ποθεινὴ δακρύουσι συμφορά.
καὶ μοι τὸ μὲν σὸν ἐκποδῶν ἐστω λόγου:
γνώσθει γὰρ αὐτὴ ᾿ζημίας ἀποστροφήν.
tὰ θνητὰ δ’ οὐ νῦν πρῶτον ἡγοῦμαι σκιῶν,
1225 οὖ’ ἀν τρέσας εἶσομι τοὺς σοφοὺς βροτῶν
δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
tούτους μεγίστην ᾿ζημίαν ὀφλισκάνειν,
θνητῶν γὰρ οὔδεὶς ἐστὶν εὐδαίμον ἀνήρ.
1230 ἀλλοῦ γένοιτ' ἀν ἄλλος, εὐθαίμων δ' ἄν οὐ.

(Exit the Messenger.)

Χορός.

ἐοιχ' ὁ δαίμων πολλὰ τῆ' ἐν ἡμέρᾳ
κακὰ ξυνάψειν ἐνδίκως Ἰάσωνι.
ὁ τλήμον, ὡς σοι ξυμφορᾷ οἴκτείρομεν,
κόρη Κρέοντος, ἦτος εἰς Ἄιδου δόμους
1235 οἴχει γάμων ἐκατὶ τῶν Ἰάσωνος.

Μήδεια.

φίλαι, δέδοκται τούργον ὡς τάχιστά μοι
παιδας κτανοῦσῃ τῆ' ἁφομαύσθαι χθόνος,
καὶ μη σχολῆν ἀγουσαν ἐκδοῦναι τέκνα
ἀλλη φονεύσαι δυσμενεστέρα χερί.
1240 πάντως σφ' ἀνάγκη κατθανείν. ἐπεί δὲ χρή,
ἡμεῖς κτενοῦμεν, οἴπερ ἐξεφύσαμεν.
ἀλλ' εἰ' ὅπλίζου, καρδία. τι μέλλομεν
τὰ δεινὰ κάναγκαία μη πράσσειν κακὰ;
ἀγ', ὅ τάλαϊνα χεῖρ ἐμή, λαβὲ ξίφος,
1245 λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίου,
καὶ μη κακισθῆς, μηδ' ἀναμνησθῆς τέκνων
ὡς φίλταθ', ὡς ἐτικτεῖ. ἀλλὰ τήνδε γε
λαθοῦ βραχεῖαν ἡμέραν παιδων σέθεν,
καπείτα θρήνει: καὶ γὰρ εἰ κτενεῖς σφ' ὀμος
1250 φίλοι γ' ἐφυσαν, δυστυχῆς δ' ἐγὼ γυνή.

(MEDEA goes into the house.)
Stasimon V.

Xorócs.

Strophe I.

ἳω Γά τε καὶ παμφαῆς
ἀκτῖς Ἀελίου, κατίδετ' ἵδετε τὰν
ὀλομέναν γυναῖκα, πρὶν φοινίαν
τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον.

1255 5 ἕκασ τὰ ἀπὸ χρυσέας γονᾶς
ἐβλαστεῖν, θεοῦ δ' αἴματι πίνειν
φόβος ὑπ' ἄνερων.

Ἀλλὰ νῦν, ὁ φάος διογενὲς, κάτειρ-
γε, κατάπαυσον, ἐξελ' οἴκων *τάλαι-

1260 10 ναν φοινίαν τ' Ἐρυνύν ὑπ' ἀλαστόρων.

Antistrophe I.

μάταιν μόχθος ἔρρει τέκνων,
*μάταιν ἄρα γένος φίλιον ἐτεκες, ὁ
κυναεῖν λιποῦσα Συμπληγάδων
πετρῶν ἀξενωτάταν ἑσβολάν.

1265 5 ἄδειαία, τί σοι φρενῶν βαρὺς
χόλος προσπίνει, καὶ δυσμενῆς
φόνος ἀμείβεται;
χαλεπὰ γὰρ βροτοῖς ὀμογενῆ μιᾶ-

1270 10 ὅτα θεόθεν πίνοντ' ἐπὶ δόμοις ἄχη.

(The Children are heard speaking behind the scenes.)

Πάλε α'.
oίμοι, τί δράσω; ποί φύγῳ μητρὸς χέρας;
Παῖς β'.

οὐκ οἶδ', ἀδελφὲ φίλτατ· ὀλλύμεσθα γάρ.

Strophe II.
Χορός.

ἀκούεις βοῶν ἀκούεις τέκνων;
ἰὼ τλᾶμον, ὁ κακοτυχὲς γύναι.

* * * * * *

5 παρέλθω δόμους; ἀρήγαι φόνον δοκεῖ μοι τέκνοις.

1275 Παίδες.

ναι, πρὸς θεῶν, ἀρήγατ'. ἐν δέοντι γάρ:
ὡς ἐγγὺς ἡδη γ' εσμὲν ἀρκύων εἴφουσ.

Χορός.

τάλαυ', ὡς ἁρ' ἧσθα πέτρος ἢ σίδαρος, ἀτις

1280 τέκνων ἢ ἐπεκε 

ἀροτον αὐτόχειρι μοίρα κτενεῖς.

Antistrophe II.

μίαν δὴ κλῦω μίαν τῶν πάρος
γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
'Ἰνώ μανεῖσαν ἐκ θεῶν, ὦθ' ἢ Δίος

1285 δάμαρ νιν ἔξεπεμψε δωμάτων ἄλη.

5 πίτνει δ' ἀ τάλαιν' ἐς ἀλμαν φόνῳ τέκνων δυσ-

σεβεῖ,

ἀκτῆς ὑπερτείνασα ποντίας πόδα,

δυοῖν τε παῖδιον ἐνυθανοῦσ' ἀπόλλυται.
1290 τί *δῆτ' οὖν γένοιτ' ἂν ἐτὶ δεινόν; ὁ γυναικῶν
λέχος πολύπονον,
*όσα βροτοῖς ἐρεξας ἦδη κακά.

Exodus.
(Enter Jason.)

'I áso w n.

γυναῖκες, αἱ τῆσδ' ἐγγὺς ἐστατε στέγης,
ἀρ' ἐν δόμοισιν ἡ τὰ δεῖν' εἰργασμένη

1295 Μήδεια *τοισιδ', ἡ μεθέστηκεν φυγῇ;
δεὶ γὰρ νῦν ἦτοι γῆς σφε κρυφθῆναι κάτω,
ἡ πτηνὸν ἄραι σῶμ' ἐς αἵθερος βάθος,
eἰ μὴ τυράννων δόμασιν δώσει δίκην. 
πέποιθ' ἀποκτείνασα κοιράνους χθονὸς

1300 ἀθρόος αὐτῇ τώνδε φεύξεσθαι δόμων;
ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὡς τέκνων ἐχὼ
κείνην μὲν οὖς ἐδρασεν ἐρξούσιν κακῶς,
ἐμῶν δὲ παίδων ἡλθον ἐκσωσον βίου,
μὴ μοι τι δράσσοσ' οἱ προσήκοντες γένει,
1305 μητρῷον ἐκπράσσοντες ἀνόσιον φῶνον.

Χορός.

ὁ τλῆμον, οὐκ οἴσθ' οἱ κακῶν ἑλῃλυθας,
'Iásōn' οῦ γὰρ τούσδ' ἂν ἐφθέγξῳ λόγους.

'Iásōn.

tί δ' ἐστιν; ἢ πον καμ' ἀποκτείναι θέλει;

Χορός.

παῖδες τεθνάσι χειρὶ μητρὰς σέθεν.
'Ιάσων.

1310 οἴμοι τί λέγεις; ὡς μὴ ἀπώλεσας, γυναί.
Χορός.
ὡς οὐκέτι ὄντων σῶν τέκνων φρόντιζε δὴ.
'Ιάσων.

ποῦ γάρ νῦν ἐκτειν', ἐντὸς ἢ ἡξωθεν δόμων;
Χορός.
πῦλας ἀνοίξας σῶν τέκνων ὥσει φόνον.
'Ιάσων.

(He calls to those within.)

χαλάτε κλῆδας ὡς τάχιστα, πρόσπολοι,

1315 ἐκλύεθ' ἀρμοῦς, ὡς ἵδω διπλούν κακῶν,
tους μὲν θανόντας, τὴν δὲ τίσωμαι φόνῳ.

(MEDEA appears hovering in the air in a chariot, with the dead bodies of her children.)

Μήδεια.

τί τάσδε κινεῖς κάναμοχλεύεις πῦλας,
νεκροὺς ἐρευνῶν κάμε τὴν εἰργασμένην;
παύσαι πόνου τοῦτο', εἰ δ' ἐμοῦ χρείαν ἔχεις,

1320 λέγ' εἰ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτὲ.
tοιόνῳ ὧχμα πατρὸς Ἡλίος πατὴρ
δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερὸς.

'Ιάσων.

ὁ μῖσος, ὁ μέγιστον ἔχθισθη γύναι
θεοίς τε κάμοι παντὶ τ' ἄνθρώπων γένει,

1325 ἡτὶς τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος
ἐτλησ τεκοῦσα, καὶ ἀπαίδ' ἀπώλεσας·
καὶ ταύτα δράσας' ἥλιον τε προσβλέπεις
καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.

όλοι’ ἔγω δὲ νῦν φρονῶ, τότ’ οὐ φρονῶν

1330 ὅτ’ ἐκ δόμων σε βαρβάρου τ’ ἀπὸ χθονὸς

"Ελλην’ ἐσ οἴκον ἡγόμην, κακὸν μέγα,

πατρὸς τε καὶ γῆς προδότιν ἥ σ’ ἐθρέψατο.

τὸν σὸν δ’ ἀλάστορ’ εἰς ἐμ’ ἐσκηψαν θεοῖ-

κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,

1335 τὸ καλλίπρωρον εἰσέβης Ἀργοῦς σκάφος.

ἡρξὼ μὲν ἐκ τοιώνδε, νυμφευθεῖσα δὲ

παρ’ ἀνδρὶ τῷ δ καὶ τεκοῦσά μοι τέκνα,

εὐνὴς ἐκατι καὶ λέχουσ σφ’ ἀπώλεσας.

οὐκ ἔστιν ἤτις τοῦτ’ ἂν ‘Ελληνὶς γυνὴ

1340 ἔτη ποθ’, ὃν γε πρόσθεν ἦξιον ἐγὼ

γῆμαί σε, κῆδος ἐχθρὸν ὄλεθριον τ’ ἐμοὶ,

λέαιναν, οὐ γυναίκα, τῆς Τυρσηνίδος

Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.

ἀλλ’ οὐ γὰρ ἂν σε μυρίοις ὄνειδεσι

1345 δάκοιμι· τοιώνδ’ ἐμπέφυκε σοι θράσος·

ἔρρ’, αἰσχροποιε καὶ τέκνων μιαίφωνε.

ἐμοὶ δὲ τὸν ἐμὸν δαίμον αἰάξειν πάρα,

ὅσ οὔτε λέκτρων νεογάμων ὄνησομαι,

οὐ παῖδας οὐς ἐφυσα καξεθρεψάμην

1350 ἔξω προσειπεῖν ξῶντας, ἀλλ’ ἀπώλεσα.

Μὴδεῖα.

μακρὰν ἄν ἔξετεινα τοῖσδ’ ἐναντία

λόγουσιν, εἰ μὴ Ζεὺς πατὴρ ἦπιστατο

οὐ’ ἔξ ἐμοὶ πέπονθας οἴᾳ τ’ εἰργάσω.
σὺ δ᾿ οὐκ ἐμελλες τὰμ᾿ ἀτιμάσας λέχη

1355 τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοὶ,

*οὐδ᾿ ή τύραννος *οὐδ᾿ ο σοὶ προσθεῖς γάμους

Κρέων ἀνατι τῆσδε μ᾿ ἐκβαλεῖν χθονός.

πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει,

καὶ Σκύλλαν, ἡ Τυρσηνὸν ὑκησεν πέδον.

1360 τῆς σῆς γὰρ ὡς χρὴν καρδίας ἀνθηψάμην.

Ἰάσων.

καυτὴ γε λυπεῖ καὶ κακῶν κοινωνὸς εἰ.

Μήδεια.

σάφ᾿ ἵσθι· λύει δ᾿ ἄλγος, ἦν σὺ μὴ γγελᾶς.

Ἰάσων.

ὁ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

Μήδεια.

ὁ παιδείς, ὡς ἀλεσθε πατρῶς νόσῳ.

Ἰάσων.

1365 οὗτοι νυν ἡμὴ δεξιὰ σφ᾿ ἀπώλεσεν.

Μήδεια.

ἀλλ᾿ ὑβρὶς οὐ τε σοὶ νεομήτες γάμοι.

Ἰάσων.

λέχους σφὲ γ᾿ ἡξίωσας *εἰνεκα κτανεῖν;

Μήδεια.

σμικρὸν γυναικὶ πῆμα τοῦτ’ εἶναι δοκεῖς;

Ἰάσων.

ἡτὶς γε σώφρων· σοι δὲ πάντ᾿ ἐστὶν κακά.
Μήδεια.

1370 οἶδ' οὐκέτ' εἰσί' τοῦτο γάρ σε δήξεται.

'Ιάσων.

οἶδ' εἰσίν, οἷμοι, σῶ κάρα μιάστορες.

Μήδεια.

ίσασιν ὡστις ἥρξε πημονῆς θεοί.

'Ιάσων.

ίσασι δήτα σήν γ' ἀπόπτυστον φρένα.

Μήδεια.

*στύγειν πικρὰν δὲ βάξιν ἔχθαίρω σέθεν.

'Ιάσων.

1375 καὶ μὴν ἐγὼ σήν· ράδιοι δ' ἀπαλλαγαί.

Μήδεια.

πῶς οὖν; τί δράσω; κάρτα γὰρ κἀγὼ θέλω.

'Ιάσων.

θάψαι νεκροὺς μοι τούσδε καὶ κλαῦσαι πάρες.

Μήδεια.

οὐ δὴτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερί,

φέρουσ' ἐσ 'Ηρας τέμενος ἀκραίας θεοῦ,

1380 ὡς μὴ τις αὐτοῦς πολεμίων καθυβρίσῃ,

τύμβους ἀνασπῶν· γῇ δὲ τῇδε Ζισύφου

σεμνὴν ἐορτὴν καὶ τέλη προσάψομεν

τὸ λοιπὸν ἀντὶ τούδε δυσσεβοῦς φῶνοι.

αὐτῇ δὲ γαῖαν εἰμι τὴν 'Ερεχθέως,

1385 Αἴγει συνοικῆσουσα τῷ Πανδίωνος.

σὺ δ', ὡσπερ εἰκὸς, καθθανεὶ κακὸς κακῶς,
''Αργοὺς κάρα σὸν λειψάνῳ πεπληγμένος,
πικρὰς τελευτᾶς τῶν ἔμων ἵδων γάμων.
''Ιάσων.

άλλα σ’ Ἕρμινιος ὀλέσειε τέκνων
1390 φονία τε Αἰκη.

Μήδεια.

τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ἕωναπάτου ;
''Ιάσων.

φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ.

Μήδεια.

στείχει πρὸς οἶκους καὶ θάπτ’ ἀλοχον.
''Ιάσων.

1395 στείχω, διοσῶν γ’ ἄμορος τέκνων.

Μήδεια.

οὕπω θρηνεῖς· μένε καὶ γῆρας.
''Ιάσων.

ὁ τέκνα φιλτατά.

Μήδεια.

μητρὶ γε, σοὶ δ’ οὐ.
''Ιάσων.

κα’πειτ’ ἔκανες ;

Μήδεια.

σὲ γε πημαίνουσ’.
''Ιάσων.

ὁμοί, φιλίου χρύζω στόματος
1400 παιδῶν ὁ τάλας προσπτύξασθαι.
Μήδεια.

νῦν σφε προσανδάς, νῦν ἀσπάζει, τότ' ἀπωσάμενος.

Ἰάσων.

dόσ μοι πρὸς θεῶν μαλακοῦ χρωτὸς ψαύσαι τέκνων.

Μήδεια.

οὐκ ἔστιν μάτην ἔπος ἔρριπται.

Ἰάσων.

1405 Ζεύ, τάδ' ἀκούεις ὡς ἀπελαυνόμεθ', οἷά τε πάσχομεν ἐκ τῆς μυσαρᾶς καὶ παιδοφόνου τῆς δε λεαίνης; ἀλλ' ὅπόσον γοῦν πάρα καὶ δύναμαι τάδε καὶ θρηνῶ *καπιθεάξω,

1410 μαρτυρόμενοι δαίμονας ὡς μοι τέκν' ἀποκτείνασ' ἀποκολύεις ψαύσαι τε χεροῦν θάψαι τε νεκροὺς, οὐς μῆτος ἐγὼ φύσας ὦφελον πρὸς σοῦ φθιμένους ἐπιδέσθαι.

Χορός.

1415 πολλῶν ταμίας Ζεὺς ἐν Ὄλυμπῳ, πολλὰ δ' ἀέλπτως κραίνουσι θεοί καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη, τῶν δ' ἀδοκήτων πόρων ἡδὲ θεός. τοιὸνδ' ἀπέβη τόδε πράγμα.
Euripides

Medea

With Introduction and Notes

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Part II
Notes and Appendices

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NOTES.

II. 1-130. PROLOGUE.

1. 1. The opening speech gives the scene of the play (I. 10), and puts the audience in possession of the facts that are necessary for understanding what is to follow.

' Ἀργοὺς μὴ διαπτάσθαι σκάφος... μηδὲ πεσεῖν πεύκη: a νύστερον πρότερον: it is the voyage of the Argo which naturally occurs to the mind first, the building of it is an afterthought.

diaptásthai. πέτομαι has two forms of aorist, ἐπτάμην and ἐπτόμην, both used in poetry: Attic prose uses the latter only. The word is perhaps chosen with reference to the dove which flew through the passage of the Symplegades before the ship (Apollon. Rhod. Argo-
naut. 2. 566).

1. 2. The Συμπληγάδες or Κυάνεαι were two rocks (I. 432) in the Bosporus at the entrance to the Euxine Sea, which were supposed to 'clash together,' and so destroy ships that attempted to pass between them. The ideas connected with the Συμπληγάδες seem to have been partly borrowed from the Homeric Πλαγκταί (Od. 12. 61); but the danger of the Πλαγκταί, as represented in Homer, consisted not in their clashing together, but in the waves which boiled around them, and the fire which they emitted.

1. 4. The construction is μηδὲ (πεύκη ὑφελε) ἑρετμωσαι χίρας.

1. 5. ἄριστων. So all the MSS. Wakefield's conjecture ἄριστῶν, being more distinctively characteristic of the Argonauts than ἄριστῶν, is plausible, but not absolutely necessary. Apollodorus (Biblioth. 1. 9. 16. 7) says that Jason was bidden by the oracle to sail συμπληγαίσαντι τῶν ἄριστων τῆς Ἑλλάδος.

1. 6. Πελία, dativus commodi.

1. 7. πύργους, accusative of the place to which motion is made; in prose a preposition would be used. Other instances, II. 12, 681, 682, 920, 1143.

1. 10. Note the distinction between the imperfect κατάκειαι and the aorist ἐπλευσε (I. 7).

1. 11. μὲν answered by δὲ (I. 16).

1. 12. An instance of inverse attraction, the antecedent being attracted to the case of the relative, not vice versa. φυγῆ is to be taken with the relative clause. The words therefore = ἄνδανοι σα
This kind of attraction is, however, very rare unless the antecedent, if not attracted, would be in the nominative or accusative (e.g. Eur. ALC. 523).

1. 13. 

1. 14. The subject ηπερ is attracted to the gender of the predicate σωτηρία.

1. 21. βοᾷ ὁρκοῦς, strictly = she calls out the word ὁρκοῦ; i.e. makes loud appeal to her husband’s oaths. Medea had bound Jason by a mighty oath (ll. 161 and 492) to be faithful to her, and he had given her the ‘pledge of his right hand.’

1. 22. πίστιν: see note on l. 412.

1. 25. συντήκουσα χρόνον, ‘wasting’ (literally, ‘melting’) ‘away all the time with her tears.’ Compare l. 141 τήκει βιοτήν. Or συντή-κουσα as well as ὑψεῖσα may be constructed with σῶμα, when χρόνον will be accusative of duration. The Scholia interpret συντήκουσα as = συντηκομένη, but there is no other passage in which the present active of τήκω has an intransitive sense.

1. 26. ἡδικημένη: the participle (not the infinitive) is the regular construction with verbs of knowing and perceiving; compare ll. 215, 216, 350, 495, 880–883.

ll. 28, 29. ὡς πέτρος ἄκουει, etc., i.e. she is as deaf to her friends as a stone or a wave. Compare Hor. Od. 3. 7. 21 ‘Scopulis surdior Icari voces audit.’ The idea is slightly different l. 1279, where Medea is as hard-hearted as πέτρος ἡ σίδαρος.

1. 30. ἦν μὴ ποτε, etc. She shows no attention to the admonition of her friends, except in turning away from them.

1. 33. ἀτιμάσας ἔχει. For this idiomatic use of ἔχει with the participle signifying the permanence of the action compare l. 90 ἐρημώσας ἔχε, ‘keep them apart.’

1. 35. οἶνον (ἑστὶ), ‘how good a thing it is.’

1. 37. For the construction here and in l. 39 compare ll. 282, 283; the subject of the dependent clause is anticipated in the principal clause, and is the object of the principal verb. νέον has better MS. authority than κακίον, which is a mere explanation of νέον.

1. 38. For the meaning of βαρεῖα (not ‘heavily burdened,’ but ‘vehement,’ ‘dangerous’) compare ll. 176, 809, 1265.

ll. 40–43. Probably interpolated; 40 and 41 are taken from 379, 380. In the latter passage the lines are natural and unambiguous. Medea is deliberating how she is to slay Kreon, his daughter, and Jason; the λέχος is the marriage-bed of Jason and his bride. But in the present context the words cannot refer to the murder of
NOTES. LINES 13—65.

Jason and his bride; this is first referred to in 42 ἦ καί, etc. Hence the reference could only be to Medea slaying herself or her children; but in that case λέχος would have no point, and it would be unnatural to understand the words in this passage in a different sense from that which they bear in 379, 380. If 40 and 41 are rejected, 42 and 43 cannot be retained.

tύραννον, feminine; so 877, 957, 1066, 1125, 1356.

μείζω πρὸς τῷ ἡδη μεμισθούσαν ὑπὸ Ἰάσωνος Sch.

1. 45. καλλίνικον οἰστεία, 'will win a glorious victory.' καλλίνικον is neuter; it is not necessary to regard it as an elliptical expression understanding some substantive such as στέφανον. The conjecture of Muretus, ὕστεια, is not required.

II. 47, 48. κακῶν, dependent on ἐννοούμενοι: οὐδέν, adverbial.

1. 49. οἴκων κτήμα: to be taken closely together, forming one idea: 'house-chattel,' 'house-slave.'

1. 55. κακῶσ πέτνοντα. The metaphor is taken from dice. Aesch. Ag. 32 (as here, in the mouth of a slave) τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι | τρίς εξ βαλοῦσης τήσδε μοι φρυκταρίας.

1. 56. és τοῦτ' ἐκβεβηκ' ἄλγηδόνος: compare l. 371.

II. 57, 58. μ. . . . μολοῦσῃ. The accusative followed by a participle in the dative is defended by Eur. Iph. Aul. 491 ἀλλας τε μ᾽ ἐλεος τὴς ταλαιπώρου κόρης | εἰσῆλθε, συγγένειαν ἐννοοῦμεν, and Soph. O. T. 350—353. The dative followed by the accusative is common: e.g. II. 659—661, 743, 744, and 814, 815.

1. 60. ξηλῶ σ'. Ironical. The attendant's question betrayed blissful ignorance. μακάριος εἰ τοιαύτην ἔχων διάνοιαν Sch.

1. 61. ὁ μᾶρος. Not an address, but an exclamation. In such cases the nominative, not the vocative, is the regular construction. The feminine is usually μάρα: here the word is used as if it were an adjective of two terminations. So δῆλος 1197, and ράδιος 1375.

δεσπότας: generalising plural, though the reference is to Medea only.

1. 62. ὡς, exclamatory: 'how!'

1. 64. μετέγνων. This use of the aorist referring to a feeling just excited in the mind of the speaker, where in English a present tense must be used, is common in Greek poetry (chiefly in tragedy). Similar instances are to be found in ll. 78, 707, 791, 905, (the use in l. 223 is different, although there too the aorist corresponds to the English present).

1. 65. πρὸς γενεῖον. It was the custom to touch the chin and clasp the knees of the person to whom supplication was made: compare ll. 709, 710, and Eur. Hec. 344 μὴ σου προσθίγω γενειάδος.
1. 68. πεσσούς. τῶς τόπους τῶν κυβευτῶν Sch. The place where the game was played. So ἱςθῆς, λάχανα, μῦρον, the places where fish, vegetables, and perfumes were sold.

1. 71. μέλλων, optative, because in oratio obliqua. The speaker whose words are referred to would have said μέλλει.

1. 72, 73. Sc. οὐκ οἶδα εἰ ὃ μῦθος ὅπε σαφῆς (ἔστι). See note on l. 393.

1. 76. λείπεται: ἕττᾶται, ἑλαπτοῦται Sch.: 'come short of.'

1. 77. τοίσοδε δώμασιν, Medea's household; ἐκεῖνος, Jason.

1. 78. ἀπολύμεσθ'. Compare the use commented on l. 64.

II. 85–88. I.e. 'Is it only now [from Jason's conduct] that you learn the selfishness of mankind?'

1. 88. All the MSS. have οὖνεκ', not ἐίνεκ'. Similarly ll. 450, 932, 1367. But it seems that οὖνεκ' is properly used not as a preposition, but as a conjunction. Two reasons may be given for οὖ (not μὴ) after εἰ, viz. (1) that εἰ = ἐπεί: (2) that οὖ στέργει are to be taken closely together = μὴ εἰ.

1. 90. ἐρημώσας ἔχε. See note on l. 33.

1. 91. πέλαξε, here transitive, but intransitive l. 101.

1. 92. ταυρομένην. The same metaphor occurs l. 188.

1. 94. κατασκηπαί τινα. Elsewhere κατασκηπτώ is constructed with a dative or with the preposition εἰς; compare l. 1333. The metaphor is taken from the fall of a thunderbolt. The subject of κατασκήπαι may be either Medea or her wrath; the former is more natural.

1. 95. δράσει τι, sc. κακόν, an euphemism. So l. 289.

II. 96 ff. Medea is behind the scenes; see ll. 173, 181. She does not come upon the stage until l. 214.

1. 96. δύστανος. In this scene Medea's utterances (not those of the nurse) have the admixture of Doric forms which marks the lyrical portions of the drama.

μελέα πόνων. For the construction compare l. 358.

1. 97. πῶς ἄν ὄλοιμαν; the same mode of expressing a wish occurs ll. 173, 174.

1. 98. τὸδ' ἐκεῖνο. So 'hoc illud est' Ter. Andr. 125 'This is what I said;' ἐκεῖνο refers to the nurse's last words.

1. 105. ὡς τάχος = ὡς τάχιστα.

ll. 106–108. δῆλον...θυμῷ. The text is probably corrupt. The expression νέφος οἰμώγης is paralleled by Eur. Herc. Fur. 1140 ἀλα: στεναγμῶν γὰρ μὲ περιβάλλει νέφος.

ἀνάψει perhaps = 'she [Medea] will kindle,' the metaphor being taken from lightning flashing from a cloud. The general sense of
the passage will then be 'it is plain that her lamentations will end in an outburst of increasing passion;' literally, 'she will light up a cloud of lamentation with increasing passion.' But it seems impossible to extract any satisfactory sense from ἀρχῆς. Paley interprets ἀρχῆς ἐξαιρόμενον νέφος, 'a cloud arising out of a (small) beginning;' but the important word 'small' can hardly be thus omitted. Conjectures which have been proposed are ὄργης for ἀρχῆς, ἀνάξει or ἀνάξει for ἀνάξει, (ἐπισολὸν ἀνάξει τὰ τῆς ὄργης Schol.), and οἴμωγαῖς for οἴμωγης; but none of them is convincing.

1. 116. σοι, dative ethicus. The nurse is soliloquising, not addressing Medea, who is still behind the scenes.

l. 118. The construction is ὃς ὑπεραλγὼ μὴ τι πάθητε.

l. 121. καλεπώς ὄργας μεταβάλλουσιν, 'with difficulty give up' (literally, 'change') 'their angry moods.'

l. 124. μεγάλως καταγγέρασκευ, if genuine, must mean 'to grow old in great station;' but there seems to be no parallel to such an expression. Weil observes that εἰ μὴ μεγάλως implies that the Nurse regards ὄχιρῶς καταγγέρασκευ in the 'golden mean' as a pis aller, which is apparently an inappropriate sentiment in this context. Barthold conjectures ἐπὶ μὴ μεγάλως, a variation of ἐπ’ ἐσοιοιν.

l. 125. The subject of νικά is τοῦνομα, εἰπεὶν being thrown in to point the contrast to χρήσθαι. The very name of the 'golden mean' has the pre-eminence. There is a slight anacoluthon in τὸ following πρῶτα μὲν. For the contrast between the name and the reality compare Cicero Phil. 2. 44. 113 'et nomen pacis dulce est, et ipsa nes salutaris.'

l. 128. οὐδένα καὶρὸν δύναται. Perhaps corrupt. Hermann interprets 'nihil tempestivum efficit,' i.e. virtually = οὐδὲν καὶρὸν δύναται, as Weil paraphrases it. But such expressions as οὐδὲν δύναται, μέγα δύναται, do not justify οὐδένα καὶρὸν δύναται. Paley translates 'avails at no fit time,' and καὶρὸν is used adverbially in poetry, though the passages in which it occurs are not quite parallel to this case.

l. 130. ἀπεδωκεν. The subject is probably τὰ ὑπερβάλλοντα, not δαίμων. ἀποδιδώναι = to give what is due.

For the so-called 'gnomic' use of the aorist compare l. 245 ἔπαυσε.

ll. 131-213. PARODUS.

ll. 131 ff. The Chorus, consisting of Corinthian women, having heard the lamentations of Medea, come to enquire about her.

l. 133. ἡπός, feminine (sc. ἐστὶ).

l. 135. The explanation of the Schol. is ἐπὶ τοῦ πυλῶνος οὖσα ἡκουσα φωνής ἐσω τοῦ μελάθρου. In this case ἄμφιπύλου is used as a
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substantive. But it is more probable that ἀμφιπύλον is an epithet of μελάθρον ('the two doors meant are the αὐλείως and μέταυλος θύρα', Paley). The analogy of ἀμφίθυρος is in favour of this interpretation. ἐπί, 'near.' ἐσὼ with γόνον ἐκλυνον.

1. 136. συνήδομαι is generally used of sympathetic joy at good fortune, not, as here, of malicious joy at misfortune (ἐφήδομαι). [οὐ συνήδομαι = 'I grieve at,' so οὐκ ἐπαινῶ = 'I blame.' E. A.]

1. 146. βιοτάν is the object of καταλυσαίμαν, as well as προληπτικά. Compare Eur. Suppl. 1004 ἐς Ἀιδαν καταλύσουν ἐμομοχθόν βιοτον, and Eur. Frag. 984 (Dindorf, Poet. Sc., ed. 5) εἰ δὲ θανεῖν θέμις, ὥδε θανεῖν καλόν, εἰς ἀρετὴν καταλυσαμένους βίον.

1. 148. ὁ Ζεὺς ... φῶς is an exclamatory parenthesis, as in Eur. Orestes 1497 ὁ Ζεὺς καὶ γὰ καὶ φῶς καὶ νύξ.

ἀιες is addressed either to other members of the Chorus or to the Nurse.

1. 150. τὰς ἀπλάτου κοῦτας, i.e. the grave. The Chorus are referring to Medea’s words 144 ff.

1. 153. θανάτου τελευτάν, the end, i.e. death. So in Homer, θανάτω θέλος.

1. 158. The metre does not agree with the corresponding line in the antistrophe. There is some corruption either here or there, or in both places. The MSS. have συνδικάσει, i.e. from συνδικάζω, which gives an inappropriate meaning. Nauck conjectures Ζεῦς σοι συνδικός ἐσται.

1. 160. ὃ μεγάλα Θέμι καὶ πότνι Ἀρτεμί. Corrupt. The Nurse, referring to these words (l. 169), says that Medea invokes Themis and Zeus (not Artemis). The original cannot be restored with certainty. Wieseler conjectures ὃ μεγάλε Ζεῦ, πότνια τ’ ὃ Θέμι: Weil, ὃ μεγάλε Ζεῦ καὶ Θέμι πότνια. Munro Journal of Philology No. 22, p. 275, suggests (1) either the simple insertion of the words καὶ Ζεῦ βασιλεῦ after this line, or (2) the substitution for καὶ πότνι’ Ἀρτεμί of καὶ πόσαι, ἂρτι μὲ κ.τ.λ. Zeus being the husband of Themis; see note on l. 209.

1. 163. See note on l. 503.

1. 164. αὐτοῖς μελάθροι. 'house and all.' Elmsley points out that this idiomatic use of αὐτός with the dative is especially used when the destruction or ruin of a person or thing is referred to, and so, as here, in imprecations.

1. 165. πρόσθεν. They are the aggressors.

1. 167. The last of a set of anapaestic lines is generally catalectic (compare l. 172), i.e. has in appearance half a foot less than the full metre would require. Hence it is possible that there is something
NOTES. LINES 136—203.

lost at the end of the line, or that the words are in some way corrupt. For κτείνασα κάσιν see the Introduction.

1. 169. εὐκταίαν: 'invoked in making vows,' and so 'guardian of vows.'

1. 171. ἐν τινι μικρῷ. λείπει τὸ κακῷ Schol. A small mischief will not be enough to satisfy her rage.

1. 173. πῶς ἄν; compare 1. 97.

1. 178. τὸ γ’ ἐμόν πρόθυμον. Wecklein quotes Eur. Iph. Aul. 1270 τὸ κείνου βουλόμενον. γε emphasizes; 'never may my zeal be wanting, however much I may lack power to help my friends.'

1. 182. φίλα καὶ τάδ’ αὖδα. Hermann interprets 'say that we also are friendly,' but there seems to be no point in καὶ = 'also.' ['Also' = as well as you (the Nurse). The Chorus, being Corinthians, might be hostile to Medea. E. A.] On the other hand, if καὶ = 'and,' the position of the word is unusual. For τάδε = ἡμεῖς Wecklein quotes Aesch. Pers. 1.

1. 183. σπεύδου... εἰσώ. See note on 1. 158.

1. 184. εἰ after words of fearing is used to introduce clauses expressive both of that which it is feared will not be, as here, and of that which it is feared will be.

1. 186. μόχθου χάριν τήνδ’ ἐπιδῶσω. Strictly = 'I will freely (εἰ) bestow this boon of trouble,' i.e. I will willingly take this trouble for you.

1. 187. δέργα, a cognate accusative with ἀποταυροῦται, which is virtually equivalent to 'she glares like a bull.' But ταυροῦμαι comes to be used generally of a savage look, hence coupled here with δέργα λεαινῆς. Compare 1. 92. For the cognate accusative compare Aesch. Pers. 81 κναοῦν δ’ ὀμματι λεύσσων φωνίου δέργα δράκοντος.

1. 192. οἶτνες = 'quippe qui.' Similarly in ll. 589, 1234, 1280, 1325.

1. 194. βίου τερπνᾶς ἀκοᾶς, literally = 'pleasing hearing for life;' a strange expression, possibly corrupt.

1. 197. ὄν, antecedent λύτας.

11. 202, 3. δαιτὸς πλήρωμα seems to be thrown in as explanatory of τὸ παρόν, in apposition to it. A comparison of other passages in which πλήρωμα is used with a genitive dependent on it shows that the word in the genitive may be either 'that which fills,' or 'that which is filled.' Hence δαιτὸς πλήρωμα may be either (1) 'the feast which satisfies men,' or (2) 'that which composes the feast,' 'all that makes up a rich feast.' As πληρῶς is often used of food satisfying hunger the former is perhaps the best. The fragment of Eur. Antiope (Frag. 212) δαιτὸς δὲ πληρωθεῖσ τις is in favour of (1).
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1. 205. λιγυρά δή ἄξεα μογερά (neut. pl.) βοᾶ τὸν . . . προθόταν. The double accusative with βοᾶ is an extension and amplification of such phrases as κακὰ λέγειν τινά. A parallel expression (but of blessing instead of cursing) is Eur. Troad. 335 βοάσατ’ εὖ τὸν ὑμέναιον ὥ μακαρίας δοιδαῖς ἀλαῖς τε νύμφαν.

1. 208. τὰν Ζηνὸς Θέμν. What is the precise relation intended? Possibly 'wife of Zeus,' as she is represented to be by Hesiod Theog. 901. Compare l. 764 with note.

1. 211. For the MS. reading νύχιον Lenting conjectures μύχιον, which receives some support from μυχίαι προποντίς Aesch. Pers. 876.

1. 212. πόντου κλῆσ’ ἀπέραντον. Probably the Hellespont (not the Bosporus) is meant. Homer Iliad 24. 545 has 'Ελλησποντος ἀπείρων, of which ἀπέραντον may be a reminiscence. To us ἀπεράντων would seem more natural than ἀπέραντον. But in Greek, when one substantive depends upon another, the epithet which strictly belongs to the dependent substantive is often joined to the governing substantive.

κλῆσ suggests the idea of a narrow bar or strait at the entrance to the sea.

II. 214-409. FIRST EPEISODION.

1. 214. Medea comes out in compliance with the request of the Chorus.

1. 215. σεμνοῦσ γεγώτας, 'have come to be thought proud,' σεμνοῦσ being used in a bad sense. The interpretation of the words which follow is difficult. There seem to be two classes of persons who are considered proud, viz. (1) τῶν μὲν ὄμματον ἄπο, those who live in retirement from the sight of men; (2) τῶν δὲ ἐν θυραῖοι, those who are before the gaze of the outer world. Those, on the other hand, who adopt a middle course φαινόμενοι μηδὲν δὲ πράστοντες, as the Scholiast paraphrases, from their quiet ways (ἀφ’ ἡσύχου ποδός) acquire a reputation for indifference (ῥαβυμιά). It is therefore hard to please people, but Medea does her best to acquire the good opinion of the Chorus by paying attention to their request and coming forth to see them.

1. 218. With ἐκτήσαντο ῥαβυμιάν, 'acquired (a reputation for) indifference,' compare Eur. Iph. Taur. 676 δειλίαν γὰρ καὶ κάκην κεκτησομαι, and Soph. Ant. 924 τὴν δυσσέβειαν εὐσεβοῦ ἐκτήσαμην. See also l. 296, with note.

II. 219-221. These lines give the reason why an evil reputation is so quickly incurred. Men judge others from the outside and therefore unjustly.

1. 220. ὄςτις: the antecedent is the plural βροτῶν.
NOTES. LINES 205—259.

ll. 222—224. Medea, being a stranger, is especially bound to comply with the will of the citizens; even a citizen cannot afford to set himself in opposition to his fellow-citizens.

1. 223. ἰνεσσα, ‘gnomic’ aorist.

1. 224. ἀμαθίας ὑπο, ‘from ignorance on his part.’ Weil explains ‘from their not understanding him.’

1. 228. The MSS. have γιγνώσκειν, which can hardly be defended, though Hermann is inclined to retain it, interpreting ‘in quo mihi situm erat ut omnia recte instituerem.’ γιγνώσκειν is due to Musgrave.

1. 232. ἔρημάτων ὑπερβολή: by outbidding others in wealth, i.e. by a large dowry. The Scholiast notices the anachronism. In the early times (as we see in the Homeric poems) the bridegroom bought the bride by the ἐδα which he gave to her father.

1. 234. The reading is uncertain. The best MSS. have the unmetrical reading κακῶν γὰρ τοῦτ’ ἀλγιῶν κακῶν. Other MSS. have, instead of τοῦτ’, τοῦτοι ἢ τοῦτο γ’. The Scholiast explains κακῶν μὲν τὸ ἔρημάτων ὑπερβολῇ πρίασθαι, ἀλγεινότερον δὲ κακῶν τὸ καὶ δεσπότην αὐτὸν ἀντικρὺς λαμβάνειν.

1. 239. μὴ μαθοῦσαν. μὴ (not οὐ) because the participle is connected with the infinitival μάντιν εἰναι. The explanation ‘if she have not learnt’ does not give a good sense. All brides are referred to.

1. 240. The MSS. have ὁτψ; ὁπως is Meineke’s conjecture.

1. 241. εὖ with ἐκπονομένασιν. The emphasis is on the participle (not the verb) = ‘if we succeed in these our efforts.’

1. 245. ἐπαυσε. For the tense compare ll. 130 and 223.

1. 248. λέγουσι δ’ ἡμᾶς ὡς, etc. See note on l. 37.

1. 250. παρ’ ἀσπίδα στήναι, ‘to take my stand beside the shield,’ i.e. under its shelter. The phrase παρ’ ἀσπίδα virtually, = ‘in battle,’ occurs several times in Euripides.

1. 252. ἀλλα . . γάρ: ‘but be that as it may.’ In this combination of particles there is no ellipse. See Riddell’s edition of Plato’s Apology, Digest of Platonic Idioms, § 147.

1. 258. μεθορμίσασθαι. The same metaphor occurs l. 442. Compare also the metaphorical use of λιμὴν l. 769. [‘To fly to as a new haven,’ μετα- implying change. E. A.]

1. 259. τοσσοῦτον. For the accusative with τυγχάνειν, compare ll. 338 and 758. This is chiefly found when the object is expressed by a neuter pronoun. But the genitive occurs l. 551 τεύξεις τούδε.

βουλήσωμαι. This future is several times found where we should more naturally use the present; ‘I wish,’ not ‘I shall wish.’ This is sometimes explained as due to a slight confusion of thought, the
thing wished, not the wish, being in the future. It seems probable, however, that the future is used strictly = 'I shall wish until my wish is satisfied;' see Jebb on Sophocles O. T. 1077.

1. 261. δίκην. All the MSS. but one have δίκην. But it is improbable that the apparently easier reading δίκη should have been altered to δίκην. The accusative is defended by Eur. Heraclidae 852 ἀποτίσασθαι δίκην ἐχθρούς, a phrase which is repeated in the same play l. 882. δίκην is a cognate accusative, and ἀντιτίσασθαι δίκην forms one idea on which the object πόσιν depends.

1. 262. The MSS. have ἦν τ’ ἐγήματο. But the middle of γαμέω is used (like the Latin 'nubo') of the wife (compare l. 288), and is constructed with a dative. ἦν τ’ ἐγήματο is Porson's correction.

1. 264. κακῆ has a double construction, viz. with (1) ἐσ ἀλκῆν, (2) εἰσορᾶν σίδηρον. For (2) compare l. 522 κακὸν λέγειν.

1. 272. ἐπον. For the tense Elmsley quotes Eur. Suppl. 1171, Wecklein Eur. Orestes 1568. The use is analogous, but not exactly parallel, to that mentioned on l. 64.

1. 274. βραβεύς λόγου τοῦδε. ['The decision of this matter rests with me.' E. A.]

1. 278. ἐξάσι πάντα κάλων, i.e. are bearing down upon me in full sail. This is the reverse of sailing ἄκροις λαίφους κρασπέδους (see note on l. 524), as would be done in a storm. κάλως, which here = 'reef,' is used in l. 770 in another sense, viz. = the cable by which a vessel is moored to the shore.

1. 279. εὐπρόσοιστος. Perhaps = 'that can be easily approached,' from προσφέρεσθαι = προσιέναι. So Elmsley interprets, comparing ἀπρόσοιστος Aesch. Pers. 91, and δυσπρόσοιστος Soph. O. C. 1277.

1. 280. καὶ = καίμερ. ὦμος, here, as often, attached to the participle, not, as according to English idiom seems natural, to the main verb. Compare l. 1249, where ὦμος is attached to εἶ δείκνεις.

1. 282. The accusative after ἄμπεχεν is either (1) 'that which is covered,' or (2) 'that which covers.' Here the latter meaning is required. παραμμέχεν λόγους = 'to use words which cloak my fear.' The compound παραμμέχεν is difficult to explain, and is perhaps corrupt. Hermann suggests γαρ ἄμπεχεν. For ἄμπεχεν with accusative in sense (1) see l. 480. [Cf. the use of the word παραπετάσματα. E. A.]

1. 284. ξυμβάλλεται δὲ πολλὰ τοῦδε δείματος. Apparently = 'many things contribute to this fear;' δείματος being a sort of partitive genitive.

1. 288. Note the omission of the article which would be required in prose with γῆμαντα and γαμουμένην.
NOTES. LINES 261—320.

1. 295. παιδας ἐκδιδάσκεσθαι σοφοὺς. The middle voice does not in itself, any more than the active, convey the idea of getting a thing done, but only that of doing a thing (or getting a thing done) for one's own interest. Thus in Aristoph. Clouds 783 Socrates says to his own pupil, Strepsiades, ὅτι ἄν διδαχάμην σὴ ἐτί. διδάσκομαι therefore does not necessarily mean to get some one taught by another, though the context in some cases may show that that is the meaning intended. The force of the preposition ἐκ in the compound is 'to teach thoroughly.' With the construction compare Eur. Heraclidae 574 διδασκὲ μοι | τοιοῦσκε τούσκε παιδας ἐς τὸ πᾶν σοφοὺς | ὡπερ σύ.

1. 296. ἄλλης according to the common Greek idiom -= 'also.' ἐγενιτένει genitive by attraction of the relative to the antecedent: ἐκουσιν, 'have (the reputation of);' compare ἐκτήσαντο μαθημαν l. 218.

II. 303–305. 304 is an interpolation taken from 808, where the contrast between ἴσχυσαία and θατέρου τρόπου is in place. Here it is foreign to the context, and spoils the parallelism between 303–305 and 298–301. τοῖς μέν corresponds to τῶν δοκοῦντων 300, τοῖς δέ to οὐκαοισώ 298. προσάντης, literally, 'steep,' 'uphill,' is used metaphorically of (1) difficulties which are hard to surmount, as in l. 381, (2) persons, as here, who are rough; blunt in manner, unapproachable.

1. 306. δ' οὖν, 'but be that as it may, you are afraid of me.'

II. 307, 308. ὡστε... ἑξαμαρτάνειν dependent on οὐ̂χ ὡδ' ἐξει μοι, μὴ τρέσῃς, etc. being parenthetical.

1. 314. ᾧδικημένοι. When a woman uses the plural in speaking of herself the masculine is always used.

1. 315. κρεισσόνων νικόμενοι. The genitive after νικᾶσθαι on the analogy of ἡττᾶσθαι, ἐλαπτοῦσθαι, etc., νικάσθαι implying inferiority.

1. 316. ἀκούσαι μαλθάκ'. The infinitive qualifies the adjective as in Latin the supine in u, e.g. 'iucundum auditu' Cic. de Or. 1. 8. 31. Compare l. 320 βάρων φυλάσσειν. ἕσω φρενῶν with Βουλεύς.

1. 317. Βουλεύς is Elmsley's correction for the MS. reading Βουλεύς. Βουλεύς would mean 'lest you should plot,' compare l. 37; but the sense required here is 'lest you should be now plotting,' as is clear from the contrast with λέγεις ἀκούσαι μαλθάκ'.

1. 320. φυλάσσειν not exactly = φυλάσσεσθαι. φυλάσσειν = 'to watch' (here with a view to seeing that no harm is done). φυλάσσεσθαι, 'to guard oneself against.' σιωπηλὸς σοφὸς, masculine because ἀνήρ has been thrown in.
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1. 321. μὴ λόγους λέγε. The cognate accusative is generally either joined with a qualifying adjective, or, as here, the substantive is used to give prominence or precision to the idea contained in the verb. So μὴ λόγους λέγε = ‘make no speeches.’ In Latin ‘dicta dicere’ = ‘to make witticisms.’

1. 324. πρός σε γονάτων, sc. ἰκετεύω. With the insertion of the pronoun between the preposition and its case (which is frequent in this use of πρός) compare the Latin idiom, e.g. Ter. Andr. 834 ‘per ego te deos oro.’

1. 325. πείσας: the rarer form of the 2nd sing. opt. of the weak aorist. In Attic Greek the usual form is in -ειας, e.g. πράξειας 1. 761.

1. 331. Schol. ὃ ἔρως οὐκ ἄδι κακῶς ἄλλος ὡς ἄν . . . παραστήν ἣ τύχη πρός τὸ ἔραν. καὶ emphasizes: its effect may be rendered in translation by laying stress on the substantive τύχαι. For the use of ὁπως ἂν compare Eur. Troad. 1052, where Hecuba says οὐκ ἂστ’ ἔρασθης ὥστις οὐκ ἄδι φιλεί, and Menelaus answers ὁπως ἂν ἐκβή τῶν ἐρωμένων ὁ νόος.


1. 336. ἀλλά: probably = ‘nay, I entreat thee.’ So Paley interprets, comparing the use of the Latin ‘at’ in expostulation. Or possibly ἀλλά simply = ‘but,’ the sentence being broken off and resumed in another form in 1. 340.

1. 338. φεύξωμεθ’. The Doric future in -ομαι is rare in Attic writers, and is perhaps only used by them when the metre requires it, as here and in ll. 341, 346. If so, φεύξωμαι, in i. 604, the reading of the best MSS., should be altered to φεύξομαι. φεύξομαι is required by the metre in i. 512.

τοῦτο σοῦ τυχεῖν. See note on i. 259.

1. 341. ἢ probably not relative to φροντίδα, but adverbial, either of the manner (quomodo) or of the direction (quo) of the departure.

1. 346. εἰ φεύξωμεθ' explains the meaning of τοῦμοι, ‘my lot.’

1. 349. αἰδούμενοι. αἰδόω is reverence and respect for others, both for the high and the low, the strong and the weak. Hence it may be used as almost = ‘pity.’ So here Kreon means that he has ruined full (ὅ) many things by being over-merciful.

διέφθορα. This form of the perfect of διαφθείρω in the one passage in Homer in which it occurs (Iliad 15. 128) is intransitive = ‘I am undone;’ but in Attic poets it is always transitive.

NOTES. LINES 321—386.

II. 355, 356. Rejected by Nauck, and probably due to interpolation. 1. 355 is superfluous after what has preceded.
I. 358. Compare l. 96.
II. 359 ff. The reading is doubtful. Only one of the inferior MSS. has προενιαν, the rest have πρός ξενιαν. If πρός ξενιαν be retained ξευρήσεις must be an interpolation. But it seems more likely that προενιαν was corrupted into πρός ξενιαν than that ξευρήσεις should have been interpolated in a MS. containing πρός ξενιαν.
I. 365. It is not quite certain whether πω goes with (1) μή δοκεῖτε or with (2) οὕτι ταύτη ταύτα. The rhythm is in favour of (1), in which case μή ... πω would be a strong negative; μή δοκεῖτε πω, 'never think it.' But (2) is supported by Aesch. P. V. 511 οὐ ταύτα ταύτη Μοιρὰ πω τελεσφόρος | κράναι πέρπωται and Aristoph. Knights 843 οὐκ, ὡγαθοί, τοῦτ' ἐστι πω ταύτη. These passages seem to show that οὕτω ταύτη ταύτα was a stereotyped phrase. These things are not yet thus,' i.e. in the present context καίως.
I. 366. νυμφίοις, the bride and bridegroom, as in Aesch. Sept. 757.
I. 367. κηδεύσαν, Kreon. Plural, as often in tragedy, referring to a single person.
I. 369. εἴ μή with participle is rare, unless (which is not the case here) a finite verb is understood. The usual constructions are μή with participle, εἴ μή with finite verb.
I. 370. οὔδε ... οὔδε: to be distinguished from οὔτε ... οὔτε. The first οὔδε = 'not even.' χερόν, dative, not genitive.
I. 371. Compare l. 56.
I. 372. ξένον, accusative absolute. So παρὸν (l. 448), ἐνόν, μετὸν, δέον, δόξαν, and many other words.
I. 377. ἔγχειρῶ, deliberative subjunctive. So ύφάσσω l. 378, ὅσω l. 379.
II. 379, 380. See note on ll. 40–43.
I. 384. κράτιστα: for the plural compare ll. 491 and 703 συγγνωστά. τὴν εὐθείαν, sc. ὃδον: for the apparent ellipse of a participle such as ἰόντας Elmsley compares Aristoph. Birds 1 ὁρθὴν (sc. ὃδον) κελεύεις (sc. ἰέναι);
I. 385. σοφάι: so the MSS. If Medea is speaking of herself alone the Greek idiom requires the masculine, see note on l. 314: if the feminine is retained it must mean 'we women (in general),' compare ll. 407, 408.
I. 386. καὶ δὴ introduces a supposition; so in l. 1107. It is used in a different sense in l. 1065.
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1. 393. αὐτή, i. e. unaided.
κεῖ: the regular distinction between καὶ eι and eι καὶ is that eι καὶ implies that the supposition corresponds to the facts = 'although,' whereas καὶ eι does not imply such correspondence = 'even if.' See Jebb's edition of Soph. O. T. Appendix, note 8.
1. 394. εἰμι πρὸς τὸ καρπέρων. Compare ἔρπ' ἐς τὸ δεινόν 1. 403.
1. 398. χαίρων, i. e. with impunity. Conversely κλάων, e. g. Eur. Hippol. 1086 κλάων τις αὐτῶν ἄρ' ἐμοῦ γε θίζεται, i. e. he shall suffer if he touch me.
ll. 399, 400. γάμους and κήδος distinguished as τοῖς νυμφίοις and τοῖς κηδέυσασιν ll. 366, 367.
1. 405. τοῖς Σίσυφείοις τοῖς τ' Ιάσονος γάμους: the marriage of the house of Sisyphus and Jason. For the combination of adjective and substantive Σίσυφείος ... Ιάσονος compare Soph. O. T. 267 τῷ Λαβδακείῳ παιδὶ Πολυδώρου τε, 'the son of Labdacus and of Polydorus:' but the two passages are not exactly parallel, as the article is not repeated in the quotation from Sophocles. Compare also l. 430 ἀμετέραν ἄνδρῶν τε μοῖραν. The dative gives the cause of the ridicule: 'by reason of the marriage.'
ll. 407, 408. The change of person from ἐπίστασαι to πεφύκαμεν suggests that γυναῖκες is the subject not the predicate of πεφύκαμεν. We women πεφύκαμεν ἀμηχανώτατα. The closing words are perhaps in Medea's mouth ironical, giving the general opinion about women.

ll. 410–445. FIRST STASIMON.
ll. 410 ff. 1st strophe and antistrophe, ll. 410–430.
The natural order of things is reversed. Men are deceitful and their oath cannot be trusted. But the old reproach of women will be taken from them. Had women but the gift of song, they would have had many a tale to tell of their ill-treatment by men.
2nd strophe and antistrophe, ll. 431–445.
Thou, Medea, deserted by thy husband, art driven out in exile from a land in which thou art a stranger. All respect for oaths is gone. Thou hast no haven of refuge; another queens it in thy place.
1. 410. Hesychius, s. v. ἄνω ποταμῶν: παροιμία ἐπὶ τῶν ἐπὶ ἑναντία γενομένων. The same idea in Eur. Suppl. 520 ἄνω γὰρ ἄν ῥεοὶ | τὰ πράγμαθ' ὦτος.
ἱερῶν. Rivers were often worshipped and water regarded as sacred; compare l. 69 σεμνὸν ἀμφὶ Πειρήνης ὕδωρ.
1. 411. πάλιν στρέφεται, 'are being reversed.' The primary meaning of πάλιν is 'backwards,' not 'again.'

1. 413. θεών πίστις: the pledge taken in the name of the gods. For the sense of πίστις (that which produces trust) compare II. 22, 492, 731, Eur. Hippol. 1037 ὅρκους παρασχὼν, πίστιν οὖ σμικράν, θεών.

1. 415. The construction probably is τὰν δ’ ἔμαν βιστάν στρέφουσι φάμαι εὐκλειαν ἔχειν = ὄστε εὐκλειαν ἔχειν. Weil, however, comparing 1. 420 makes εὐκλειαν the subject, βιστάν the object, of ἔχειν.

1. 421, 422. λήξουσι has a double construction with (1) ἀοιδάν; (2) ὑμνεύσα. For the epic form of contraction in ὑμνεύσαι, εὖν and ἐο becoming εὖ (rare in the tragic poets), compare Eur. Hippol. 167 ἄτευν (contracted for ἄτευν), Aesch. P. V. 122 ἐλσοῖχνεύσιν, ibid. 645 πωλεύμεναι.

1. 424. εὖ ἀμετέρα γνώμα... ἁπασε: literally, 'bestowed it so as to be within our wit,' i.e. bestowed it upon us. For the construction compare Eur. Iph. Aul. 584, of Paris inspiring love in Helen, ὃς τὰς Ἑλένας ἐν ἀντωποὶς βλεφάροις ἐρωτα δέωκας.

1. 425. ἁπασε θέσουν ἀοιδάν, a reminiscence of Homer Od. 8. 498.

1. 426. ἀντάχης', 1st person, not 3rd.

1. 430. ἀμετέραν ἄνδρὼν τε μοίραν: see note on l. 405.

1. 431. The MSS. have πατρίων. The quantity required is οο-. The shortening of a long vowel before another vowel in the middle of a word is very rare and in Attic poetry is perhaps inadmissible. It is therefore probable that πατρίων should be read, a correction made already in the Aldine edition. The usual difference between οτρῶν and πατρίων is that πατρίων = 'belonging to one’s father,’ paternus,’ πατρίων = ‘belonging to one’s ancestors,’ ‘patrius,’ but the distinction is not always observed.

1. 432. διδύμοις πέτρας: the Symplegades. See note on l. 2. ὀρίσασα. ὀρίζειν = 'to set bounds to a thing;' hence, when used in reference to two things, 'to keep them apart by drawing a line between them:' and so, as here, to 'pass between,' and by a further extension 'to pass through a strait,' as in Aesch. Suppl. 544 of Io’s wanderings, διχῆ δ’ ἀντίπορον γαῖαν ἐν ἀίδια διατέμνουσα πύρων κυμα-τιάν ὀρίζει, where διχῆ διατέμνουσα illustrates the use of ὀρίζασα here.

1. 435. τὰς ἀνάνδρου κοίτας ὀλέσασα λέκτρων. ἀνάνδρου gives the result of ὀλέσασα. Compare Soph. O. C. 1200 τῶν σῶν ἀδέρκτων ὑμμάτων τητάμενος. The grammatical term for this use is 'Prolepsis.'

1. 439. βίβακε δ’ ὅρκων χάρις: compare l. 492 ὅρκων δὲ φρούδη πίστις. ὅρκων χάρις, 'honour paid to oaths.' Hesiod Works and
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Days 190 oöde tis eýóreken χάρις ἔσσεται oöde ἰδικαῖον | οὔτ' ἀγαθοῦ μάλλον δὲ κακῶν ἡκτήρα καὶ ὑβρίν | ἀνέρα τιμήσουσι.

1. 440. αἰθέρία δ' ἀνέπται: in ll. 439, 440 Euripides seems to have had Hesiod Works and Days 190–201 in mind.

1. 441. οὔτε followed by δε in 443. This sequence is occasionally found where the second clause forms a contrast to the first.

1. 442. μεθορμίσασθαι μόχθων: compare l. 258.

1. 443. πάρα = πάρεισι.

1. 444. κρείσσων with τῶν λέκτρων, 'prevailing over thy bed;'
i.e., having more power with Jason than thou.

1. 445. [ἐπέστα in a hostile sense, as Aesch. S. c. T. 520 ἐφίσταται πύλαις. Ε. Α.]

II. 446–626. SECOND EPEISODION.

II. 446, 447: see note on l. 37.

1. 448. παρόν: see note on l. 372.

1. 454. I.e. it is pure gain to be exiled instead of being put to death.

1. 456. ἄφηρον: imperfect = tried to remove; compare l. 1150.

1. 457. ἀνίεις. The regular form of the 2nd and 3rd sing. of the imperfect of ἦμι in Attic Greek is ἦς, ἦς, (not ἦς, ἦ), and so ἑτίδεις, ἑτίδει.

1. 459. κὰκ τῶνδ', 'even after this.'

1. 462. ἐφέλκεται: compare l. 552. The force of the middle is 'brings in its train.'

1. 463. καὶ γὰρ εἰ, 'for even if.' See note on l. 393.

II. 465, 466. γλώσσῃ, apparently contrasted with her feelings. παγκάκιοστε is the utmost I can say: but I feel more than I can express. The Scholiast explains it to mean that a woman can only use her tongue, without doing anything. For εἰς compare l. 547 ἄ δ' ἐς γάμους μοι βασιλικός ὀνείδισας.

1. 468. θεοὶς...γένει occurs again l. 1324, whence it may have been interpolated here.

1. 469. The distinction in prose writers between θράσος (rashness) and θάρσος (courage) does not hold in poetry. Here θράσος is a good quality.

1. 474. κακῶς with λέξασα and κλύων.

1. 476. The Schol. notes that the comic poets Plato and Enubulus ridiculed Euripides for the number of sigmas in this line. Thus Plato in a fragment of the 'Εορταί: ἐσωσας ἐκ τῶν σίγμα τῶν Εὐριπίδου.

II. 476 ff. For the details of the story referred to in this passage see the Introduction.

II. 478, 479. ταύρων depends on ἐπιστάτην, with which being
equivalent to ἐπιστατήσωντα, the instrumental dative ζεύγλαιος is also constructed.

1. 485. πρόθυμος μᾶλλον ἢ σοφώτερα. Compare Homer Od. 1. 164 πάντες κ' ἄρησαίτ' ἐλαφρότεροι πῦδας εἶναι ἢ ἄφνειότεροι χρυσοῦ τε ἐσθήτος τε. In cases of this kind it is the regular Greek idiom to use two comparatives. Here πρόθυμος μᾶλλον = προθυμοτέρα.

II. 486, 487. παιδῶν ὑπ' αὐτοὺ with ἀπέκτεινα (not θανεῖν). ἀπέκτεινα virtually = 'I got him slain.' See note on ἐκδιδάσκεσθαι l. 295.

1. 488. ταῦτα . . . παθῶν. πάσχειν is used as much of good as of evil treatment.

1. 491. συγγνώστ' ἣν ἢν. For the plural compare ll. 384 and 703.

1. 492. πίτις, see note on l. 413.

II. 493, 494. The MSS. have ἢ (one MS. ἢ) . . . ἢ. The same combination ἢ . . . ἢ = 'whether . . . or' is found in Aesch. P. V. 780, 781, and Soph. O. C. 80 according to the best MSS., ἢ . . . ἢ . . . ἢ in Aesch. Choepb. 756. In Homer the disjunctive question is introduced by ἢ (or ἢ) . . . ἢ (or ἢ).

1. 495. See note on l. 26.

1. 497. τῶν δὲ γονάτων. The genitive seems to be due to the intervening ἢ. But the genitive is quite as natural after φεῦ as the vocative; compare e.g. Eur. Hippiol. 936 φεῦ τῆς βροτείας, ποί προβήσεται, φρενός.

1. 500. τί virtually = οὐδὲν. πρὸς γε σοῦ. γε adds emphasis; 'from such a wretch as you.' Elmsley.

1. 503. οὖς προδοσία καὶ πάτραν. καὶ πάτραν is thrown in after the relative, as in l. 163 ὕν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ' | αὐτοῖς μελάθροι διακναίομενοι.

II. 506, 507. τοῖς μὲν οἰκοθεν φίλουσ corresponds to πρὸς πατρὸς δόμους l. 502, οὖς δὲ μ' οὖκ ἐξρήν κακῶς δρᾶν to πρὸς ταλαίνας Πελίαδας l. 504.

οὐκ ἐξρήν: 'there was no need for me to do them harm.'

1. 509. ἢν 'Ἐλλάδα only one MS.; the others have καθ' Ἐλλάδα or Ἐλληνίδων. The accidental omission of ἢν, due to the similar ending of μακαρίαι, accounts for the other two variants.

1. 514. ὁνεῖδος is said to have been originally an ambiguous word, expressive both of good and of evil report; but the idea that it could be applied to good report is due to a mistaken interpretation of passages which, like this, are ironical. καλόν γ' ὁνεῖδος, 'a fine reproof truly!'

1. 516. οἷς κίβδηλος ἢ. The use of the subjunctive in relative and conditional clauses without ἢν is common in Homer, exceptional, but not very rare, in Attic poetry.
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1. 523. ναός: the Doric form (Attic νεώς) is occasionally found even in the dialogue of tragedy. ναός κεδνος οιακοστρόφος: the same words occur Aesch. Sept. 62.

1. 524. ἀκροιστε λαίφους κρασιπέδους, i.e. ‘with sails closely reefed.’ That this, and not ‘with full sails’ (Schol.), is the meaning is clear from Aristoph. Frogs 999 συστείλας, ἀκροιστε χρώμενος τοῖς ἵστοις. See note on l. 278.

1. 526. καὶ λίαν. καὶ emphasizes λίαν, as often in Homer καὶ λίν; so also καὶ μάλα.

1. 529, 530. I. e. ‘Thou hast a subtle wit (and so knowest that what I say is true) ‘but it is invidious for me to tell the tale.’ Or, possibly, ‘but it is disagreeable to thee to hear of it.’

1. 531. The best MSS. have τόξοις ἄφυκτοι; the inferior MSS. τόξων ἄφυκτων.

1. 532. θήσομαι: ‘I will not reckon, estimate it too exactly.’ The use of τίθεσθε l. 573 is similar.

1. 533. ὅπη...οὖν, ‘in whatever way.’ So οὖν in ὁπωσοὖν, ὁποιωσοὖν, ὅστισοὖν, etc.

1. 534. τῆς ἐμῆς σωτηρίας: perhaps a genitive of price, ‘in return for.’ Or ‘thou hast received from my preservation,’ etc.

1. 538. χρήσθαι, object of ἐπίστασαι, parallel to δίκην.

μὴ πρὸς ἰσχύως χάριν, ‘not to gratify, not in favour of, force.’

1. 540. ἔσχες: ‘thou didst gain’ (aorist) the reputation.

1. 543. ὄμνησαι, parallel to χρύσως.

1. 548. δείξω σοφός γεγός. The participle (not the infinitive) is the regular construction with verbs of showing (as of knowing) that something is the case: e.g. with δεικνύω, δηλόω, φανερόν ποιεῖν, etc.

He argues that he is σοφός ll. 551-554, σῶφρων ll. 555-558, σολ μέγας φίλος καὶ παιδί τοῖς ἐμοίσιν ll. 559-567.

1. 550. ἔχ᾽ ἵσυχος. The MSS. vary between ἵσυχος and ἵσυχως, but in this phrase the adjective seems to be the regular construction.

1. 552. ἐφέλκων: compare l. 462.

1. 553, 4. ἡ...γήμα, etc. explains τοῦδε, so that εὐτυχέστερον has a double construction, viz. with (1) τοῦδε, (2) ἡ γήμα.

1. 556. έφημη ηύφων: compare l. 716, and for the cognate accusative see the note on l. 321.

1. 557. εἰς ἀμιλλαν πολύτεκνον, ‘to vie with others in begetting many children.’

1. 559. τὸ μὲν μέγιστον, answered by δὲ l. 562.

1. 564. εἰς ταῦτα θείην. εἰς ἵσης τιμήσαμι Schol.

1. 567. εἰς ἐμαχθῇ γένος, ‘having united my children,’ i. e. Medea’s and those of his new bride.
NOTES. LINES 523—612.

1. 566. λύει = λυσιτελεῖ. The fuller expression τέλθ λύειν occurs once, Soph. O. Τ. 316.

1. 573. τίθεσθε: compare l. 532 θήσομαι.

γάρ does not give the reason or explanation of the preceding clause (according to the common use), but simply strengthens the assertion. This use is common in sentences expressive of a wish, introduced by εἰ γάρ or εἰδε γάρ, and the present sentence is equivalent to a wish.

1. 577. κεί: see note on l. 393.

1. 580. ἐμοὶ = 'in my judgment.'

1. 585. ἐκτενεῖ: ἀπὸ μεταφορᾶς τῶν πιπτόντων καὶ ἐκτεινομένων εἰς τὸ ἔδαφος ἀθητῶν ὑπὸ τῶν ἀντιπάλων Schol.

1. 589. ητείς: see note on l. 192.

1. 591. οὗ τούτοι οὗ εἶχεν: 'it was not this thought' (i.e. of providing for the protection of his family) 'that possessed thee.' οὗ τούτην ἑχαίν τὴν διάνοιαν ἑγήμα Schol.

1. 592. I. e. 'Marriage with a stranger seemed to you to be a disgrace towards (or in) old age.' With οὐκ εὐδοξοῦν εξῆβαιν compare l. 229 κάκιστος ἐκβέβηκε.

1. 593. The clause μὴ ... γῆμαι, etc. is in apposition to τίδε, not directly dependent on ἵθε; hence, perhaps, the infinitive (not the participle). But the infinitive is occasionally found directly dependent on εἰδέναι, chiefly in poetry.

1. 594. The MSS. have βασιλέως. Elmsley corrected it to βασιλέων: he argues that λέκτρα βασιλέως would mean either the king or the king's wife, not the king's daughter. λέκτρα βασιλέων = 'the royal bed.'

1. 595. Sc. ἑγήμα, understood from γῆμαι.

1. 598. The meaning of λυπρὸς εὐδαιμῶν βίος is clear from the following line.

1. 599. ὅστις ... κνίζοι: optative because assimilated to γένοιτο. Compare ll. 542—544.

1. 603. ἀποστροφῆ: compare l. 799 ἀποστροφῆ κακῶν.

1. 604. φευξοῦμαι. So all the good MSS.: only one inferior MS. has φευξοῦμαι, which, however, should perhaps be read. See note on l. 338.

1. 606. γαμοῦσα. Medea uses ironically the active voice, which is applicable to the man: = 'Did I do like you: marry and then forsake?' See note on l. 262.

1. 609. ὦς, 'be assured that,' occurs several times in Euripides in independent sentences, e.g. Ηεκ. 400, Phoen. 720 (727), 1664 (1658). κρίνομαι, 'dispute'; compare Aristoph. Clouds 66 τέως μὲν οὖν ἐκρίνομεθ'. εἶτα τῷ χρόνῳ | κοινῷ ἐννέβημεν.

1. 612. ἔτοιμος (sc. εἴμι).
1. 613. ἔμπμβολα. The Scholiast explains the custom. When a contract of ἐβία was made, the contracting parties broke a piece of bone or a coin into two pieces, of which each kept one. These pieces were used to establish the claim of the persons possessing them to the hospitality of the holder of the tally.

1. 614. μή θέλουσα: the regular use of μή with the participle = 'if you do not wish.'

1. 619. ἄλλ' οὖν: 'well, at any rate;' similar to the use of δ' οὖν.

See 1. 306.

1. 625. ξύν θεό: compare ll. 802, 915.

1. 626. γαμεῖσ in form may be either present or future; it is probably the latter.

ll. 627-662. SECOND STASIMON. 1st strophe and antistrophe, ll. 627-642.

Love when in excess is not good for man: when in due measure it is a great blessing. May I have the gift of chastity and never be smitten with an evil passion, causing anger and strife.

2nd strophe and antistrophe, ll. 643-662.

May I never be banished from my fatherland; exile is the greatest of evils. This we have seen in thy case, Medea; thou art an alien and none pities thee. Perish the ungrateful man who does not honour his friends.

1. 630. ἀλις, 'enough,' i.e. 'not too much;' generally it = not too little.

1. 633. τοξών with ἔφειγς, 'from thy bow.' χρύσεων, though the first syllable of χρυσός is long.

1. 634. χρῖσασα suggests the idea of 'poisoned' arrows.

1. 635. στέργοι implies a personification of σωφροσύνη, which in connection with δώρημα is harsh. στέργοι = 'look on me with an eye of favour.' Wecklein conjectures στέγοι, i.e. 'protect me from the shafts of love.'

1. 642. ὀξύφρων ... γυναικῶν, perhaps corrupt. As the words stand, the meaning must be 'holding in honour peaceful marriage-beds, may she exercise keen judgment over the couches of women,' i.e. punish unfaithfulness and arbitrate in quarrels.

1. 647. The MSS. have οἰκτρότατων, and in 1. 657 δεινότατα with ον written over α by a later hand in one of the inferior MSS. Either οἰκτρότατον (Musgrave’s conjecture) must be read here, and δεινότατα in 1. 657, or οἰκτρότατον here and δεινότατον in 1. 657. But it is more likely that οἰκτρότατον would be corrupted into οἰκτρότατον, so as to agree with the following ἄχεων than vice versa. οἰκτρότατον, accusative in apposition to the sentence.
NOTES. LINES 613—695.

1. 649. ἀμέραν τάνδ' ἐξανύσασα apparently = ‘having brought this life to an end.’ With ἀμέραν τάνδ’, ‘this light of day,’ = ‘life,’ may be compared Soph. El. 105, 106 ἐσ τ' ἀν παμφεγγεῖς ἀστρων | ῥιπᾶς, κεύσω δὲ τὸῦ ἡμαρ, ‘as long as I look upon this light of day.’ Hermann says, ‘“hoc die (i.e. the day of banishment) perfuncta prius moriar,” quod nihil aliud esse apparat quam “moriar potius quam hunc diem exegerim.”’ But no parallels are quoted for this use of πάρος with the participle = πάρος with the infinitive.

1. 655. φράσασθαι, not ‘to tell’ (which would require the active) nor ‘to ponder over’ (φράζεσθαι), but to ‘recognise,’ ‘mark’ it when said by others.

1. 656. δικτισεν, Musgrave’s conjecture for the unmetrical MS. reading φύτειρεν or φύτειρε.

1. 660. καθαράν ἁνοίξαντα κλῆδα φρενῶν. κλῆς in this expression = ‘bolt’ (not key), and ἁνοίγειν κλῆδα = ‘to draw back the bolt’ and so open the door. The expression occurs in the literal sense in Homer Iliad 24. 455 ἀναοἰγέσκον μεγάλην κλῆδα θυράων, ‘they used to draw back the great bolt of the door.’ Hence ἁνοίξαντα κλῆδα φρενῶν is equivalent to ‘unlocking his mind,’ i.e. ‘revealing his mind without concealment.’ καθαράν belongs in thought to φρενῶν: see note on 1. 212. For the accusative ἁνοίξαντα after the dative ὅτω see note on 1. 57.

1. 661. ἐμοι μέν, i.e. ‘whatever others may think.’

II. 663–823. THIRD EPEISODION.

1. 663. τοῦδε, sc. χαϊρε.

1. 675. σοφῶτερ ἢ κατ’ ἀνδρα συμβαλεῖν, ‘too subtle for man’s powers to interpret.’ σοφῶτερα implies obscurity. Compare Aristoph. Frogs 1434, where the utterances of Euripides and Aeschylus are contrasted, ὁ μὲν σοφῶς γὰρ ἐπεν, ὁ δ' ἐτερος σαφῶς, and ibid. 1445 ἀμαθέστερον πως εἰπὲ καὶ σαφέστερον.

1. 676. μέν is used in questions apparently when the speaker expects an affirmative answer. So in 1. 1129 φρονεῖς μὲν ὃρθὰ κοῦ μοίνει, γύναι : virtually = ‘surely you must be in your senses, although you are like a mad woman.’

1. 677. ἐπεί τοι καί : the same combination of particles with ἐπεί is found in several passages: ‘since indeed it does require a cunning wit.’

1. 679 = γυναικί μὴ συγγενεάθαι.

1. 686. τρίβων: the adjective, not the participle of τρίβων, of which the first syllable is long. For the construction with the accusative neuter compare Rhesus 625 τρίβων γὰρ εἶ τὰ κομψά.

1. 695. The MSS. have ἦ ποι, by which a question to which an affirmative answer is expected is introduced; see e.g. Eur. Alc. 199
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This seems unnatural here. Aegeus’ first impulse is to disbelieve Medea’s words. μὴ που, ‘surely he hath not,’ is due to Schenkel; Elmsley conjectures ἃ γάρ.

1. 696. πρὸ τῶν, one of the survivals in Attic Greek of the original demonstrative meaning of the ‘article.’

1. 698. μέγαν γ’ ἔρωτα. ye marks the sarcasm, which is made still clearer by 1. 700 ἀνδρῶν τυράννων κηδὸς ἡμάσθη λαβεῖν.

1. 704. πρὸς, in addition to being abandoned by Jason.

1. 707. επίνεσσα: see note on 1. 64.

1. 708. καρτερεῖν, ‘to endure’ my exile, to put up with it without doing anything (as opposed to λόγῳ) to prevent it. καρτερεῖν ironical; strictly it is applied to enduring what is painful, which Medea’s banishment is not to Jason. The reading is, however, uncertain. The Schol. perhaps read καρτερεῖν δ’ οὐ βούλεται, the explanation given being τῷ λόγῳ μὲν προσποιεῖται τῷ δὲ ἔργῳ οὐ βδελεί κρατεῖν καὶ ἀντέχειν. Two MSS. have as a suggested correction καρδία δὲ βούλεται.

II. 709, 710. πρὸς γενεάδος γονάτων τε τῶν σῶν: see note on 1. 65.

1. 714. ‘So may thy desire for children be fulfilled by the gods.’

1. 715. ὀλβίοις θάνως, ‘die happy,’ i.e. be in prosperity till the hour of death. The use of θάνως in this connection may be illustrated by the well-known Greek saying, ‘call no man happy before death,’ ascribed to Solon, Herod. i. 32, and referred to by Euripides in other places, e.g. Άνδρ. 100 χρῆ δ’ οὐποτ’ εἰπεῖν οὐδέν’ ὀλβίων βροτῶν | πρὶν ἄν θανόντος τὴν τελευταίαν ἱδῆν | ὡς περάσας ἥμεραν ἥξει κάτω. Compare also Soph. Ο. Τ. 1528 ff.

II. 720, 721. θεῶν, παῖδων, sc. ἐκατ.’

1. 722. φροῦδος. The Scholia give two interpretations, (1) κατὰ τοῦτο τὸ μέρος τῆς παιδοποιίας ἐρήμος εἰμι, (2) εἰς τὸ παιδάς ποιῆσαι πάνω ἐσπούδακα καὶ πρόθυμος εἰμι. According to (1) φροῦδος = ‘undone,’ ‘ruined,’ a sense derived from the original meaning ‘departed,’ ‘vanished.’ Compare the use of οἴχομαι = ὀλωκα. εἰς τοῦτο = ‘in respect of this.’ According to (2) φροῦδος must be given the sense of ὄρμημα (as Weil explains it). Neither interpretation can be supported by exact parallels.

1. 724. δῖκαιος ὄν, sc. προξενεῖν, ‘as I am bound to do.’ In this phrase the Greek idiom uses the personal instead of the (rarer) impersonal construction δῖκαιον ἐστι. Compare Eur. Suppl. 186 ἐγὼ δῖκαιος εἰμ’ ἀφηγεῖσθαι τάδε, ‘I am bound to set this forth.’

1. 726. βουλήσομαι: see note on 1. 259.

1. 727. αὐτή, i. e. ‘without my help,’ as in 1. 729.
NOTES. LINES 696—746.

1. 728. οὐ μὴ μεθώ. οὐ μὴ with the subjunctive has the force of an emphatic future; it is not to be explained as an elliptical expression = οὐ (φόβος ἔστι) μὴ, etc. See Goodwin’s Moods and Tenses § 89. 1.

1. 729 is superfluous after 727 and is bracketed by Nauck. Others would reject 725–728.

ἀπαλλάσσον πόδα. The construction is analogous to that of βαίνειν πόδα (perhaps an extension of the cognate accusative), which is not uncommon in Euripides. e. g. Eur. Eî. 94.

1. 730. ἀναιτός καὶ ξένος, etc. οὐδὲ γὰρ βούλομαι παρὰ τῶν περὶ Κρέοντα αἰτιαθῆναι Schol.

1. 731. πίστις: see note on 1. 413.

11. 735–739. τούτοις...πίθοι. The readings in this passage are doubtful. All the best MSS. have (1. 737) ἐνῷμοτος; ἄνῳμοτος is the original reading of only one MS. It seems, however, that the Schol. read ἄνῳμοτος, the comment being μὴ ὁμόςας δὲ φίλος γένοι ἄν. It is also required by the sense; μὲν and δὲ point a contrast between taking an oath ὀρκείοις μὲν ξυγεῖς and merely making a verbal agreement without taking an oath λόγοις δὲ συμβᾶσ καὶ θεῶν ἄνῳμοτος. The sense is clear as far as γένοι’ ἄν; τούτοις refers to ‘the house of Pelias and Kreon’ just mentioned. ‘If you are bound by an oath, you would not give me up when they try to take me away out of the land, but if you agree with me merely in word without swearing by the gods, you would become their friend.’ The only difficulty that arises is the construction of ἐμὲ with μεθέει. μεθέει takes an accusative, μεθείμαι a genitive, a rule to which there are apparently no certain exceptions. Here it would be possible to take ἐμὲ with ἄγονοιν and μεθέει without an object; ‘when they try to carry me off, you would not relax your hold;’ but in this case the order of words would be very harsh.

The following words must be in some way corrupt. The MSS. read κάπικερκεύμασιν or κατὶ κηρκεύμασι. It is clear, however, that the Schol. read κάπικερκεύματα, and it is obvious that the accusative was altered to the dative in order to bring it into construction with πίθοιο. κάπικερκεύματα is therefore probably genuine and οὐκ ἄν πίθοιο corrupt. Munro (Journal of Philology No. 22, p. 277) conjectures οὐκῶν for οὐκ ἄν, ‘and fearing their demands of surrender you might yield.’ Wecklein reads κάπικερκεύματα τάχ’ ἄν πίθοι σε: Herwerden, οὐκ ἄν πρῶιο, ‘you would not neglect.’

1. 744. σκῆψιν τινα ἐχοντα δεικνύειν, ‘that I having some pretext should show it.’ For the accusative after the dative ἐμοῖ see note on 1. 57.

1. 746. πατέρα θ’ Ἡλιον πατρός: compare 1. 406.
1. 750. ἄλλος τις τῶν ἐμῶν ἔξθρων, not ‘another of my enemies,’ but ‘another, namely one of my enemies.’ Compare the use of ἄλλος in 296.

1. 752. The reading is uncertain. The MSS. have (1) λαμπρὸν θ’ ἡλίου φῶς, (2) λαμπρὸν ἡλίου φῶς, (3) λαμπρὸν ἡλίου τε φῶς. (1) is impossible because of the spondee in the 4th foot; (2) is harsh, from the absence of a connecting particle; in (3) the position of τε is irregular. Probably all the MS. readings are corrupt. In 1. 746 two MSS. have ἡλίου θ’ ἄρνων σέβας, which is there impossible on account of τοῦμοῦ in the following line. Musgrave proposed to transfer these words to 1. 752.

1. 754. πάθοις: the regular use of the optative without ἄν. ‘What do you pray that you may suffer if you do not abide by this oath?’

1. 759. Ὁ Μαίας, i.e. Hermes.

11. 760, 1. ὅν τ’ ἐπίνοιαν σπεύδεις κατέχων πράξειας, i.e. πράξειας ταῦτα ὅν ἐπίνοιαν κατέχων σπεύδεις. With ἐπίνοιαν κατέχων compare Eur. Phoen. 330 (333) πόθον κατέχων. σπεύδεις intransitive. ὅν ἐπίνοιαν σπεύδεις κατέχων = ‘that which you eagerly purpose.’

1. 764. Δίκη Ζηνός. Possibly ‘Dike daughter of Zeus;’ Dike, according to Hesiod Theog. 901, 2, being the daughter of Zeus and Themis. So also in Aesch. Sept. 662, Ἡ Διός παῖς παρθένος Δίκη. Or the relation may be more general, ‘Dike that attends on Zeus.’ Sophocles O. C. 1382 calls Dike ἔνεδρος Ζηνός. Compare 1. 209 τῶν Ζηνός Θέμων, where there is a similar doubt as to the meaning.

1. 766. εἰς δόδον βεβήκαμεν: εἰς τὴν τῆς νίκης ἀρχὴν ἐληλύθαμεν Schol.

1. 768. ἐκάμνομεν. κάμνειν, ‘to be in distress,’ is used of a ship in Aesch. Sept. 210. The word is therefore in harmony with the nautical metaphor of the next two lines.

1. 769. λυμήν: compare μεθορμίσασθαί II. 258 and 442.

1. 770. πρυμνήτην κάλων. The ‘stern-cable’ by which the ship is moored to the shore. When so moored it is safe in harbour: thus 1. 770 carries on the metaphor of 1. 769. The usual term for these cables is πρυμνήσια. The same metaphor occurs Eur. Herc. Fur. 478 ὡς ἀνημένοι κάλως | πρυμνήσιοι βίον ἔχουσι’ εὐδαίμονα.

1. 771. ἀστυ, the town in general; πόλισμα, the Acropolis, citadel. μολόντες, see note on 1. 314.

1. 777. ταῦτα. She means chiefly her banishment, as is shown by the contrast in 1. 780 (παῖδας δὲ μεῖναι τοῦς ἐμοὺς). There is no MS. authority for the reading ἐχεῖν in this verse.

II. 778, 9. Probably an interpolation inserted to explain ταῦτα, which it wrongly interprets: ταῦτα may include Jason’s new marriage, but does not exclusively or chiefly refer to it. The construction of
NOTES. LINES 750—824.

\( \varepsilon \upmu \phi \rho \alpha \) and \( \varepsilon \gamma \nu \omega \sigma \mu \varepsilon \varepsilon \alpha \) with \( \tau \alpha \upmu \tau a \), notwithstanding the intervening words \( \gamma \alpha \mu \nu \) — \( \varepsilon \chi e i \), would be very harsh. \( \omega u s \) with \( \varepsilon \chi e i \); \( \eta \mu \alpha \)s with \( \pi \rho o \delta \sigma u s \).

1. 781. \( \lambda \iota \pi o \omicron \omicron \alpha \)’, corrupt. The aor. participle by itself cannot be right. Elmsley conjectured \( \lambda \iota \pi o \omicron \omicron \alpha \)’ \( \alpha \nu \) : Burges, \( \lambda \iota \pi o \) \( \sigma \phi e \).

1. 782. Probably an interpolation made up from ll. 1060, 1061. The repetition of \( \pi \alpha \iota \delta as \tau o \upsilon s \) \( \varepsilon \mu \omicron u s \) after 1. 780 is awkward.

1. 785. Interpolated from ll. 940 and 943. The construction of \( \tau \iota \nu \delta \mu \eta \) \( \phi e \nu \gamma e i n \) \( \chi \theta \omicron \omicron a \), as if ‘(entreating) not to be banished,’ or \( \omega \sigma e \) \( \mu \eta \phi e \nu \gamma e i n \) cannot be defended here. In 1. 940 the infinitive depends on \( \alpha i \tau o \upsilon \).

1. 790. I. e. ‘Here however I break off:’ she will not explain more fully.

1. 791. \( \omega \mu o \xi a \): see note on \( \mu e t \bar{e} \gamma \nu \alpha \nu \) 1. 64.

ll. 795, 6. \( \phi \omicron o \nu \phi e \nu \gamma o \upsilon \sigma \alpha \), ‘escaping (punishment for) the murder.’ Similarly Eur. \( S u f f l . \) 148 \( \alpha i \mu a \) \( \sigma \gamma \gamma e i n \) \( \phi e \nu \gamma o \nu \).

1. 798. \( \iota \tau o s \ \phi o \chi \omega \rho e i t o \tau a \) \( \delta \omicron \gamma a n t a \) Schol. So also in 1. 819. \( \iota \tau o \) (sc. Jason) in 1. 699 is different.

1. 802. \( \xi \upsilon n \) \( \theta e \phi \) : compare 1. 625.

1. 809. \( \beta a r e i a n \): see note on 1. 38.

1. 814. \( o u k \) \( \varepsilon \sigma t i n \) \( \alpha l l o s \), ‘it cannot be otherwise,’ i. e. I must do it, and therefore your remonstrance, though natural (see the following words), is of no avail.

1. 815. \( \pi \alpha \chi o u \sigma s a n \) after \( \sigma o i \): see note on 1. 57.

1. 818. \( \sigma \upsilon \) \( \delta \) \( \alpha \nu \) \( \gamma e \nu \nu i o \) \( \gamma \)’. ‘Ubi persona secunda prioris sententiam auget aut corrigit, post \( \delta e \), modo interposito, modo non interposito alio verbo, sequitur particula \( \gamma e \).’ Porson on Eur. \( O r . \) 1234.

1. 819. \( \pi e r u s s o i \ . . \ . \lambda \omicron \gamma o i \), i. e. ‘all words that stand between me and the deed are wasted.’

1. 823. \( \gamma u n \eta \), and therefore ready to sympathise with a woman’s wrongs.

ll. 824–865. THIRD STASIMON. 1st strophe and antistrophe, ll. 824–845.

The praise of Athens.

2nd strophe and antistrophe, ll. 846–865.

How can such a city give harbour to one who murders her own children?

ll. 824 ff. In the \( I l i a d \) (2. 547) the Athenians are called the people of Erechtheus, who was the ‘son of the soil’ (\( \tau \epsilon \kappa e \) \( \delta e \) \( \zeta \epsilon i \delta \alpha \rho o s \) \( \alpha \rho o u r a \)). His descendants boasted of their being \( \alpha i \tau o \chi \theta o v e s \), as here they are said to be \( \iota e p \alpha s \) \( \chi \omega r a s \) \( \alpha \pi o r \phi \nu \theta i t o u \) \( \tau \) \( \alpha \pi o \) (\( \alpha \pi o \), ‘sprung from’).
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άπορθήτου. The Athenians asserted that they had inhabited Attica from the beginning, and that it had never been ravaged or invaded; Thuc. i. 2 τὴν Ἀττικήν ἀνθρωποι φίκουν οἱ αὐτοί ἀεὶ.

1. 827. All the MSS. have ἀποφερβόμενοι: only one has ἀποφερβόμενοι as a correction by a second hand. But the Scholiast recognises that ἀπό governs χώρας, and ἀποφερβόμενοι (a compound which does not occur elsewhere) does not give a good sense.

1. 829. λαμπροτάτου αἰθέρος: the clearness of the atmosphere in Attica was as celebrated as the dullness of the climate in Boeotia, which was supposed to make the Boeotians thick-witted.

1. 834. According to the usual tradition Mnemosyne (not Harmonia) was the mother of the Muses.

11. 839, 840. χώραν . . . αὕρας: corrupt. The construction χώραν καταπνεύσαι αὕρας is inadmissible; ἡδυπνόους is not found in all the MSS.; αὕρας does not correspond to σοφίαν in the strophe, and a dactyl (not a spondee) is required in the second foot of the dactylic tripod. Reiske conjectured χώρας (genitive), which would give a possible construction, but it is quite as probable that χώραν is genuine, governed by some word which has dropped out, and that ἡδυπνόους αὕρας, which is certainly corrupt, is an explanation which has displaced some word or words to the same effect.

1. 844. τῷ σοφία παρέδροισ: probably a reference to the doctrine (set forth, e.g. in Plato) of the connection between ἐρως and philosophy. [Either σοφία and ἐρως are in opposition, cf. Soph. Ant. 797 ἵμερος τῶν μεγάλων πάρεδροι ἐν ἀρχαῖς θεσμοῖν, or skill and desire are associated as the powers which achieve success. E. A.]

11. 846, 847. The order of the words is Ἡ πόλις ἵμερον ποταμῶν. For the position of Ἡ Elmsley quotes Aristoph. Birds 419 κρατεῖν ἄν Ἡ τὸν ἐχθρὸν Ἡ φίλοισιν ὄφελειν ἐχεῖν, i.e. Ἡ κρατεῖν ὄν, etc.

The rivers of Athens are the Cephisus and the Ilissus.

11. 847, 848. φίλοι πόμπιμοι, 'giving escort to friends.' The idea of 'escort' is unsuitable here. It might possibly be said in reference to the refusal of Aegeus to take Medea with him, and so giving escort to friends, not to such as Medea. But the context seems to require a word meaning 'giving harbour to.'

1. 850. μετ’ ἄλλων, in the company of others, and so defiling them by your presence.

1. 853. πάντες. The Chorus speak in the name of Medea's friends generally. If speaking of themselves alone the feminine would be required. The case of one woman speaking of herself in the plural (see note on 1. 314) is different.

1. 856. The MS. reading is—
NOTES. LINES 827—881.

πόθεν θράσος ἡ φρενὸς ἡ
χειρί τέκνων σέθεν
καρδία τε λήψει
δεινὰν προσάγουσα τόλμαν;

which cannot be genuine. The simplest emendation is Nauck's τέκνων. Then the translation will be: 'Whence, my daughter, wilt thou gain courage either of mind or for thine hand and heart, using (more literally 'applying') dread daring?' But the change from the genitive φρενὸς to the datives χειρί and καρδία is very awkward, and καρδία after φρενὸς is superfluous. Weil, adopting Kayser's conjecture σῷ for τῇ, makes τέκνων dependent on καρδία and καρδία on προσάγουσα: 'whence wilt thou gain courage of mind or for hand, directing dread daring against thy children's heart?' Neither these nor any of the proposed conjectures are satisfactory.

Il. 860-862. πῶς... ἀδακρὺν μοῖραν σχῆσεις φόνου; the interpretation is very doubtful. (1) Wecklein: 'how wilt thou have tearless part in their murder?' i.e. 'how in murdering them wilt thou be able to refrain from tears?' (2) Weil: 'how wilt thou withhold the share of tears due to them for their murder?' making σχῆσεις ἀδακρὺν μοῖραν = σχῆσεις μοῖραν δακρύων, ἀδακρὺν expressing the result of σχῆσεις (see note on 1. 435). But in this interpretation the construction of φόνου is harsh. (3) Hermann, with the reading φόνου found in some MSS., interprets = πῶς σχῆσεις μοῖραν τὴν σήν ἔστε μὴ δακρύουσαν εἶναι τὸν φόνου = πῶς οὐ δακρύουσας φόνου; i.e. (like Weil) he explains σχῆσεις ἀδακρὺν as an instance of prolepsis, but apparently understands μοῖραν as meaning 'thy lot,' 'fortune.'

Il. 866—975. Fourth Epeisodion.

1. 866. καὶ γὰρ, 'for even though.'

1. 867. τοῦτο τῇ, i.e. my coming to hear what you have to say.

1. 871. ὑπείραγασταί. ὑπεργάζομαι is supposed here to = ὑπουργεῖω, but, if so, it is the only passage in which the word bears that sense.

1. 872. ἐμαυτῇ διὰ λόγων ἀφικόμην, 'I have reasoned with myself.' The use of διὰ with the genitive and verbs of motion (e.g. ἔναι, ἐλθεῖν, γίγνεσθαι) or rest (ἐῖναι) is very frequent (chiefly in Attic Greek), in various phrases expressive of a state through which one passes or in which one is.

1. 876. ἡμῖν with συμφορώματα not with δραί. δράν meaning to do something to a person takes the accusative. But see note on 1. 1292.

1. 879. τὸ πᾶσχω; 'what ails me?'

II. 880, 881. χθόνα θεύγοντας refers to Medea being an exile in the land of Corinth: compare II. 643—656.
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1. 886. Ἄ dative constructed with μετέιναι (impersonal); in the next two verses there is a change to personal verbs.

1. 887. παρεστάναι λέξει, and so ready to do the bride service.

1. 888. νύμφην is the object of κηδεύουσαν.

1. 890. γυναίκες, predicate: ‘I will only say that we are women.’ κακοίς, i.e. to herself: the masculine, because the plural is used. See note on 1. 314.

The MSS. vary between χρήν and χρή. If χρήν, which has the best authority, be read, it refers to his former conduct: ‘you should not have made yourself like the bad.’

1. 891. ‘Nor have made foolish contention in return for folly.’

1. 892. παριέμεσθα, ‘I beg for pardon,’ [‘cease my contention.’ E. A.]

1. 897. ἐσ φίλους with ἐχθρας, not διαλλάξθητε.

11. 899, 900. οἴμοι ... κεκρυμμένων. It is not clear whether these words are spoken aside to herself, referring only to her secret designs, or whether they are to be understood in a double sense of (1) her secret designs, (2) the uncertainties of her children’s fortunes in the future, the latter being the sense which would be given to them by Jason.

1. 901. καὶ πολὺν χρόνον, ‘for a long time also’ (as up till now).

1. 903. ἀρτίδακρυς seems to mean ‘ready to shed tears.’ But in all the other compounds of ἀρτί, ἀρτί means ‘just,’ ‘recently,’ and in classical Greek ἀρτί is never used in reference to the future. Thus ἀρτίβανης means ‘just dead,’ ἀρτιμαθῆς, ‘having just learnt’ (compare 1. 85), ἀρτίπλουτα χρήματα, ‘newly-gotten wealth.’ [‘New to tears,’ i.e. inexperienced in them hitherto. E. A.]

1. 904. νείκοις πατρὸς, ‘quarrel with your father.’

1. 905. ἐπλησα: see note on 1. 64.


1. 907. προβαίη μείζον. μείζον proleptic (see note on 1. 435) = ἔστε μείζον γίγνεσθαι. The order of the words is μη κακῶν προβαίη μείζον ἢ τὸ νῦν.

1. 908. τάδε her present, ἐκεῖνα her former, mood.

1. 910. The usual way of explaining the words as they stand is to regard γάμους παρεμπόλωντος ἄλλοις as parenthetical, παρεμπολωντός referring to πόσει, though not in agreement with it. ‘It is natural that one of womankind should cherish anger against a husband when he (or more generally ‘when a man’) bargains for another sort of marriage’ (the force of the preposition in παρεμπολῶν being probably ‘beside,’ i.e. his former marriage). The genitive absolute is sometimes used in reference to the object of the sentence.
where either the dative or the accusative would be expected, e.g. Herod. 7. 235 μὴ τῆς Ἀλλῆς Ἐλλάδος ἀλοικομένης ὑπὸ τοῦ πεζὸν βοηθέωσε ταύτῃ, sc. τῇ Ἀλλῆ Ἐλλάδι, Xen. Anab. 2. 6. 3 οἱ Ἐφοροι ἦδη ἔξω ὄντος αὐτοῦ ἀποστρέφειν αὐτὸν ἐπειράωντο, where αὐτοῦ and αὐτόν refer to the same person. But in both these instances, and in the other passages where such a construction occurs, the genitive absolute is separated from the verb and its object, while in the present passage the genitive is inserted between the verb and its object. Such an order of words seems unparalleled. The difficulty is slightly less if παρεμπολῶντος be understood generally ‘when a man bargains.’ Paley’s suggestion, ‘when one (Kreon) tries to thrust in a strange marriage upon the lawful husband,’ gives an unnatural meaning to παρεμπολῶντος, and the general sense is not good, for it is the action of the husband which rouses the wife’s resentment, and Jason (not Kreon) is throughout represented as the originator of the wrong. The line is perhaps corrupt, but no convincing emendation has been proposed.

1. 912. τὴν νικῶσαν βουλήν, ‘the better counsel;’ compare 1. 125, 6 τῶν μετρίων τούνομα νικᾶ. ἄλλα τῷ χρόνῳ, at length at any rate (though not before); so in the phrase ἄλλα νῦν.

1. 915. ἐθηκε προμηθέαν: ‘vobis effeci ut sedulo prospectum sit, sc. vobis paravi praesidium’ Hermann.

1. 917. τὰ πρῶτα: a common Greek expression. Similarly Lucr. 1. 86 has ‘prima viorum.’

1. 918. ἐκεργάζεται need not be regarded as in sense future.

1. 920. τὸ τέλος μολόντας: see note on 1. 7.

1. 924. Probably interpolated from 1. 1007: 1. 1006 is certainly interpolated from 1. 923.

1. 928. θῆλυ: for the neuter compare Virgil’s ‘varium et mutabile semper femina’ (Aen. 4. 569).

1. 933. μνησθῆσομαι, ‘I will make mention.’ μεμνήσομαι, which is suggested as a correction in one MS., would mean ‘I will remember.’

1. 934. ἐπεί: the apodosis begins at 1. 938.

1. 935. τάδε is explained by μὴ τ’ ἐμποδῶν . . . ναλεῖν.

1. 938. Elmsley suggests ἀπαροῦμεν: but the present is often used in reference to the future.

1. 941. ἄν goes with πείσαιμ, and πείσαιμ ἄν implies the protasis ei πειράμην. ‘I do not know whether I should persuade him (if I were to try).’ ἄν is not unfrequently thus attached to verbs of
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knowing, thinking, and saying, e.g. οἶδα, οἶμαι, δοκῶ, φημί, when grammatically it goes with a verb which is dependent on them.

l. 942. δ' ἄλλα, 'but at least:' compare ἄλλα in l. 912.

αἴτεισθαι πατρός. The usual construction of αἴτειν is with the accusative of the person of whom the request is made: the construction with the genitive alone seems to be unparalleled, though αἴτειν παρά τυνεσ occurs and παραιτήσει πατρός is found in l. 1154. Hence there is some plausibility in Barthold's conjecture that l. 943, which is partly an awkward repetition of l. 940, should be omitted, and l. 942 altered to δάμαρτα σήν κέλευσον αἴτεισθαι πάρος or something of the kind.

l. 944. σφε according to Schol. = αὐτόν, i.e. 'I think that she will persuade him.' Better 'I think that I shall persuade her.' This is more in harmony with Medea's words ll. 946 ff.

l. 945. In the MSS. assigned to Jason. But the Scholiast's comment εἴηρ φίλανδρος ἐστι πάντα σοι πειθήσεται ἡ Γλαύκη shows that he assigned the line to Medea.

τῶν ἄλλων μία: similar to the common Greek (illogical) construction of τῶν ἄλλων with superlatives.

l. 949. The same line occurs l. 786, from which place it has perhaps been taken and interpolated here.

l. 955. πατρός πατήρ: compare l. 746.

δίδωσιν: for the tense compare Virg. Aen. 9. 266 'quem dat Sidonia Dido.' Historic present, here softened by the addition of ποτέ.

l. 956. φερνῇ or φερναί strictly = the dowry brought by a wife to a husband, and the Scholiast supposes that the presents which Medea is sending to the bride were her own dowry. It is simpler to suppose that here φερναί is used loosely = 'wedding presents.'

l. 958. μεμπτά is an emphatic predicate. The Scholiast notes the double entendre: (1) οὐκ ἀπόβλητα αὐτῇ τὸ δῶρα ἄλλα ταυμαστά: (2) οὐ γελάτει τὸ δῶρον ὡς άσθενέσ.

l. 964. μή μοι σὺ, 'say not so.' The ellipse of a verb of speaking is common, especially with negatives. Thus Aristoph. Fros. 581 μῆδαμω. πείθεν δῶρα καὶ θεός λόγος. Plato Republ. 3. p. 390 E quotes a line: δῶρα θεός πείθει, δῶρ' αἴδοιον βασιλίας.

l. 966. κέλνης ὁ δαίμων, i.e. 'fortune is on her side.'

ll. 967 ff. νέα τυραννεί, i.e. 'she is young and in power; the attire which I send her suits her (not me), and it may induce her to use her power in favour of my request.'

φυγᾶς ψυχῆς ἄν ἄλλαξαίμεθ', 'I would exchange their life for my exile,' i.e. 'would give my life instead of their going into exile.'

l. 972. τοῦδε, explained by the following line.

l. 975. εὔαγγελοι (τοῦτων) ἄν ἔρπ ἐπῄειν.
NOTES. LINES 942—1014.

ll. 976–1001. FOURTH STASIMON. Ist strophe and antistrophe, ll. 976–989.

The children are going to their death; the bride will put on the fatal attire.

2nd strophe and antistrophe, ll. 990–1001.

Jason is bringing destruction on his children and his bride. Medea will murder her children on account of her husband’s treachery.

1. 978. χρύσεων, as in l. 633.

1. 989. After ὑπερφείλεται a word is wanting, corresponding in quantity to λαβοῦσα l. 981.

1. 991. παῖσιν ... βιοτῷ. Βιοτῷ gives further precision, and shows in what the ruin consists. Similar is the use of two accusatives in expressions such as the Homeric ποῦν σε ἐπὸς φύγεν ἔρκος ὄδυντοι;

1. 995. μοίρας δοσόν παροίχει. Perhaps ‘how far art thou from (suspecting) thy lot.’ Compare l. 991 οὐ κατειδώ. The alternative is to take μοίρας as dependent on δῦσταν and παροίχει = ‘art ruined’ (as οἴχομαι is used). ‘Unhappy in thy lot, how greatly art thou ruined!’

1. 996. μεταστένωμαι. The meaning of μετά in this compound is not certain. In μεταστένω, μετακλαίω, μεταλγέω, the meaning is certainly sometimes (and may be always) ‘afterwards,’ and so ‘too late,’ [or perhaps ‘changing the theme,’ passing from Jason to Medea. E. A.]

παῖδων with τάλαννα, ‘wretched in respect of thy children,’ as in Eur. Suppl. 825 ματέρες τάλαναι τέκνων.

ll. 1002–1250. FIFTH EPEISODION.

1. 1002. The attendant brings the children with him: hence αἰδε. Compare l. 1006. Certainly interpolated from l. 923. All the MSS. but one (which has ἔστρεψας) have the unmetrical reading ἔστρεψας; and ἔστρέψασα is the word used in l. 923. ἔστρέψω (not τρέπω) is the proper word to use of turning away the cheek (see also l. 1148), and the fact that it cannot be read here without violation of the metre is an indication of the interpolation.

1. 1009. τυχήν here = ‘misfortune.’ Compare l. 1203.

μῶν ... οὐκ οίδα, i.e. ‘am I unwittingly the bearer of bad news?’ Compare also l. 1010. δόξης εὐαγγέλου, ‘the expectation of bringing good tidings.’ In Greek poetry an adjective is often used which we must translate as a genitive dependent on the substantive with which it agrees. So Aesch. Ag. 262 εὐαγγέλωσεν ἐλπίσιν, ‘hopes of good tidings.’ Compare also l. 404 τοῖς Σισυφεῖοις τοῖς τ’ ‘Ιάσωνος γάμοις.

ll. 1013, 1014. θεοί κἀγὼ ἐμηχανησάμην. The verb is in the singular, because Medea is thinking of herself mainly. The gods may have allowed it, but it is she who is guilty. θεοὶ κἀγὼ ἐμη-

χανησάμην = ἐγὼ σὺν θεοῖς ἐμηχανησάμην.

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κακῶς φρονοῦσα, ambiguous: (1) with evil intent, (2) unwisely.

1. 1015. The MSS. have κατευθείας. κάτευθεία is Porson’s correction. It corresponds to κατάξω in the next line. κάτευθεία is the regular word for returning from exile.

πρὸς τέκνων, as if κάτευθεία were passive, which in sense it is. ‘You will be brought back by your children.’ This quasi-passive use of intransitive verbs is common in Greek: e.g. πίπτω, φεύγω, πάσχω, ἀποθνῄσκω, etc. are constructed with ἐντὸς and the genitive.

1. 1016. κατάξω is ambiguous. (1) Medea means ‘I shall soon bring others down to Hades.’ (2) The attendant understands her to mean, ‘I shall bring others back from exile sooner than be brought back myself.’ ἄλλος he understands of the children who will be exempted from banishment (see the next line).

1. 1021. πόλις καὶ δόμα. λέγει ἄσημως τὸν Ἀθην Schol. She is thinking of their death, but uses words which the children must understand of their remaining at Corinth.

1. 1023. αἱεί, probably with οἰκήσετ’, not ἐστερημένοι.

1. 1026. λέκτρα and εὐνάς tautologous. Burges conjectured λουτρά, in support of which may be quoted Aesch. P. V. 555 ff. μέλος . . . ὅτε ἵππι λουτρὰ καὶ λέκας σὸν ὕμεναλον. Schol. on Eur. Ρηεῖν. 347 ἐθός ἦν τοῖς παλαιοῖς, ὅτε ἔγημε τις, ἐπὶ τοὺς ἐγχωρίους ποταμοῖς ἀπολούσεσθαι.

1. 1027. λαμπάδας τῇ ἀνασχεθεῖν. Schol. on Eur. Ρηεῖν. 344 ἐθός γὰρ ἦν τὴν νύμφην ὑπὸ τῆς μητρὸς τοῦ γαμοῦντος μετὰ λαμπάδων εἰσάγεσθαι.

1. 1035. ἔκλωτον with ἐμὲ. The word is sometimes of two, sometimes of three, terminations.

1. 1039. ἄλλο σχῆμα βίου. She is thinking of the ‘life’ in Hades. So Eur. Ηῆρρολ. 194 δισέρωτες δῆ φανόμεθ’ ὑντες | τοῦ δ’ ὅτι τούτο στίλβει κατὰ γῆν | δι’ ἀπειροσύνην ἄλλου βιότου | κούκ ἀπόδειξιν τῶν ὕπα γαίας.

1. 1042. δράσω, aor. subj., not future. Compare I. 1271, where τί δράσω; is parallel to ποι φύγω.

1. 1051. τῆς ἐμῆς κάκης, exclamatory genitive.

1. 1052. τὸ προείθαι. ‘An accusative of the infinitive, with the article, sometimes occurs subjoined in justification of some expression of feeling just preceding’ Riddell’s edition of Plato’s Apology, Digest of Idioms, § 85.

For the genitive and infinitive following compare Aristoph. Clouds 818 τῆς μωρίας, | τὸ Διά νυμίζειν ὄντα τηλικούτων.

The MSS. have φρενί and φρενός; but the Scholia, in MSS. that read φρενός, show that the reading of the Scholiast was φρενί, the explanation given being ἐνδοῦνα τῇ φρενί μαθακοῦσ λόγους. φρενί,
therefore, has the best authority. But προσθαυμάσια can hardly be right, if the reading μαθαυμάσιον λόγον φρενί (or φρενὸς) is genuine. προσθαυμάσια = 'to utter,' and with this meaning neither the dative nor the genitive can be justified. There is, therefore, great probability in Badham's conjecture προσθαυμάσια, 'to admit,' 'to allow to enter.' καὶ = 'even.' ['To indulge my mind in gentle thoughts.] E. A.]

1. 1054. θύμαιν, the sacrifice of her children.
1. 1055. διαφθερω = 'unnerve.' Elmsley compares Aesch. Αἴγ. 932 γνώμην μὲν ἵσθι μὴ διαφθεροῦντ᾽ ἐμὲ = οὐ μαθαυμάσιον θεώσωμαι.
1. 1056. ὅ τάλαν, sc. θυμεῖ.
1. 1058. ἐκεῖ μεθ' ἡμῶν, i.e. in Athens.
1. 1059. After l. 1058 we must suppose a pause in Medea's soliloquy. In l. 1059 she returns to the resolution of murdering her children, and in ll. 1060, 1061 gives her reason, viz. that she will not leave them to the insults of enemies, i.e. in Corinth. This is inconsistent with l. 1058, but such inconsistency is natural in the tumult of conflicting emotions exhibited in this scene.

ll. 1062, 1063 occur again ll. 1240, 1241, whence they have probably been interpolated here, as Pierson first suggested; l. 1064 would be weak and superfluous after ll. 1062, 1063.
1. 1064. This has been done already (because the decisive step has been already taken), and it will not escape (being done).
1. 1065. καὶ δή, 'already.'
1. 1067. ἀλλά ... γάρ, not like the ἀλλά ... γάρ of l. 252. Here γάρ introduces the clauses εἰμὶ ... ἔτι, and gives the reason of the clause παῖδας ... βούλομαι, which is introduced by ἀλλά. A similar instance occurs in Eur. Ηηῆρ. 51-53 ἀλλὰ εἰσορῶ γάρ τὸνδε παῖδα θεώσων στείχοντα, θῆρας μόχθον ἐκκελουπότα, ἵππον μιν ἐκλεισομαί τόπων. Compare also ll. 1301 ff, 1344 ff.
1. 1073. ἀλλά, 'at least.' Compare ἀλλά τῷ χρόνῳ 1. 912, or more simply, = 'but,' a slight pause being made at εὐδαιμονοῖν.

ἐκεῖ: she means 'in Hades.'
1. 1074. προσβολή, explained by Eur. Ἡηῆρ. 409 (quoted by Elmsley) ἡδίστησιν χέρα | δᾶς καὶ παρείαν προσβαλεῖν παρηγίδι.  
1. 1077. The reading is uncertain. The MSS. have οἶα τε πρὸς ὑμᾶς, οἶα τ’ ἐσ ὑμᾶς, οἶα τε προσμᾶς. προσβλέπειν appears not to occur elsewhere with a preposition. The usual construction is the simple accusative. Wecklein and Prinz read οἶα τε παῖδας, Nauck, οἶα τ’ ἐθ’ ὑμᾶς.
1. 1079. βουλευμάτων, not as above (ll. 1044, 1048) of her 'designs,' but = 'deliberate counsels.'
ll. 1081, 2. διὰ λεπτοτέρων μύθων ἔμοιον. Compare Eur. Ἁίκ. 963 διὰ μούσας (gen. sing.) καὶ μετάρατος ἡξα: and see note on l. 872.
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άμιλλας, 'argument.'

1. 1084. ἀλλὰ γὰρ: see note on 1. 252.
1. 1085. μοῦσα (as in Eur. Alc. 963, quoted on 1. 1082), in general sense. Hence the use of μουσική = the training of the mind, as opposed to γυμναστική, the training of the body.

καὶ ἡμῖν, even to us women (as well as men).

1. 1087. The readings of the MSS. παῦρον δὲ δὴ (or δὲ τι) γένος ἐν πολλαῖς are corrupt. The reading adopted is due to Elmsley's conjecture. The sentence μίαν ... ἵσως is parenthetical.

II. 1087–1089. παῦρον, though an adjective agreeing with γένος, is virtually adverbial: 'You would seldom find the race of women not strange to the "muse."' So πολύς means 'often,' e.g. Plato Republ. 8, p. 562 C λέγεται καὶ πολὺ τοῦτο τὸ βήμα, 'this is very often said.'

1. 1091. ἀπειροι, i.e. of having children, explained by the following words.

II. 1094–1097. εἴθ' ἡδυ, etc., dependent on ἀπειροσύνην. Paley says, 'The idea is not fully developed. He meant "Through inexperience, whether children are a pleasure or a pain, they have nothing to regret if they miss the pleasure, while they are relieved from all the pain."' τυχόντες, sc. τέκνων.

1. 1107. καὶ δὴ. Compare 1. 386, with note.

1. 1109. The reading is uncertain: the MSS. vary between κυρῆσας, κυρῆσαι, κυρῆσει, and in next line between οὔτος (corrected to οὔτως in one MS.) and οὔτω. With the text adopted translate 'but if this fortune shall chance, Death is gone off bearing away their children's bodies to Hades.' Death is then conceived as coming to carry away the children, as in the Alcestis he comes to carry off Alcestis.

1. 1112. λῦει: see note on 1. 566.
1. 1119. πνεύμα ἡρεθισμένον, 'hurried breathing.'
1. 1123. λποῦσα, 'neglecting (or 'rejecting') neither ship nor car,' i.e. using any means of escape.

1. 1129. μὲν: see note 1. 676.

1. 1130. ἡτος indicates that it is her conduct which makes the messenger speak not quite confidently of her sanity.

1. 1133. φίλος (as often) = φίλε.

1. 1136. δίπτυχος, a word which is common in Euripides, simply = 'double,' or in plural 'two,' the second part of the compound having lost its force as in English 'twofold.' In the Homeric δίπτυχος and διπτυκά (accusative singular) the original sense of the compound is retained.
NOTES. LINES 1084—1172.

1. 1139. From the Scholiast’s comment, polòs ἤν λόγος κατὰ τὴν οἰκίαν, Weil conjectures ὅτε οἰκαν, but the phrase ὅτε ὀταν is common.

1. 1143. στέγασ: see note on l. 7.

1. 1150. ἀφύρει: see note on l. 456.

1. 1151. οὐ μή... ἐσεί, ‘you shall not be’ = ‘do not be’ (a strong prohibition). This common idiom is generally explained as interrogative, ‘will you not not-be?’ i.e. ‘will you not refrain from being?’ But probably οὐ μή is equivalent to a single strong negative. See the discussion in Goodwin’s Moods and Tenses § 89. 2, Remark 1.

1. 1152. If the explanation of οὐ μή ἐσεί given in the preceding note is correct, the futures that follow must be interpreted as affirmative = imperative. παῦσει, ‘you shall cease,’ = ‘cease.’ This is not an uncommon use of the future. The use of the optative with ἄν = a gentle imperative may be compared.

1. 1153. οὔσσερ ἄν, sc. νομίζῃ.

1. 1155. έμην χάριν, this (not ἐμοῦ χάριν) is the usual construction: similarly σὴν χάριν. On this analogy even πατρῷαν χάριν is found Eur. Heraclidae 241, where πατρός χάριν would be regular.

1. 1158. πατέρα καὶ παῖδας σέθεν, ‘their father and your children.’

1. 1162. εἰκό, not a contraction of εἰκόνα, but formed on the analogy of words like φείδω.

1. 1164. ἀβρόν βαινοῦσα: compare l. 831 βαινοτες ἀβρῶσ. The construction of βαινεῖν with the accusative neuter, virtually = an adverb, is common.

1. 1166. τένοντ’ ἐσ ὅρθον: the meaning is doubtful, but τένοντα must be understood as part of the foot, not of the neck. The most probable explanation seems to be ‘looking at her foot stretched out,’ i.e. she stretches out her foot in order to see better how the dress falls in front. This interpretation is supported by Aesch. Eum. 294 τίθησιν ὅρθον ἤ κατηρεφῆ πόδα, where ὅρθον seems to be ‘stretched out,’ as opposed to κατηρεφῆ, ‘covered with the robe.’ This is substantially Paley’s explanation. Another possible interpretation is that of Pflugk, ‘erecto pede, i.e. digitis innixa retro spectat,’ i.e. she stands on tiptoe and looks back to see how the dress falls behind.

1. 1168. λεξία, i.e. not able to hold herself upright.

1. 1169, 1170. μόλις φθάνει θρόνοις ἐμπεσοῦσά μή πεσεῖν. There seems to be no exact parallel to this contraction, ‘with difficulty she throws herself on the chair before she falls’ (more literally ‘so as not to fall’).

1. 1172. Πανός ὅργας. Sudden frenzy was ascribed to the in-
divine visitation need not be a subject of dread. Hence at first the
ll. 1174, 1175. ἀπὸ ... στρέφουσαν. Tmesis.
ll. 1177, 1178. η μὲν ... τῇ δὲ, different attendants.
ἐξεδειρειν ἣ δρομεὺς | δισσοῦς διαλέουσ ἵππος διήνυσε, which shows that
the time occupied in traversing a racecourse was taken as a measure
of time. ἐκπλεθρὸν is confirmed by Eur. *El.* 883 ἐκπλεθρὸν ὑδραμῶν
ἄγώνα. The genuineness of the lines is supported by these two
passages, but the reading is doubtful. The reading given in the text
is that of the MSS., which however cannot be right. For if
ἐκπλεθρὸν (not ἐκπλεθρὸν) be read, κῶλον must mean the 'limb' of
the racecourse, as in Aesch. *Ag.* 344 κάμψαι διαίλου βάτερον κώλον
πάλιν, not the limb (leg) of the βαδιστῆς. In this case ἀνέλκων
cannot be right. ἀνελθὼν has been conjectured. With that reading
translate 'coming back along the six-plethra limb of the racecourse
a swift walker was touching the goal when the maiden awoke from
her trance.' The general sense of the passage will be that the
maiden remained speechless during the time that a swift walker
would take to traverse the six-plethra course to the end and back
again to the goal from which he started. The absence of ἀν, which
might have been expected, makes the statement more vivid. Mus-
grave's conjecture, ἀν ἠπτετο, is unnecessary. Others, adopting
Reiske's conjecture ἐκπλέθρου, understand κῶλον of the walker's leg.
The objection to this is that ἀνέλκων ('dragging up') suggests slow
walking, not that of a ταχὺς βαδιστῆς.

1. 1183. ὀμματος is perhaps corrupt. εξ ἀναύδου ὀμματος would
be a strange expression, the harshness of which Wecklein tries to
soften by saying that the speechless state of the maiden is revealed
in her closed eyes. εξ ἀναύδου may be taken apart from ὀμματος =
'from being speechless' (ἀναύδου, adj. of two terminations, being here
feminine); compare Soph. *O.* T. 454 τυφλὸς ἐκ δεδορκότος and
many similar passages. But in this case some change must be made
in what follows: e. g. κάι altered to κάι.

Paley makes ἀναύδου neuter, 'a speechless state;' but it is doubt-
ful whether the expressions which he quotes justify the construction.

1. 1193. 'The gold (i. e. the golden headdress) kept its clasp firmly
fixed.' Herwerden conjectures χρυσοῦν, 'the golden clasp kept (the
headdress) firmly fixed.'

1. 1197. δήλος: elsewhere the feminine is δήλη. ὀμμάτων κατά-
στασις, 'fixed gaze.'
1. II98. εὐφυές πρόσωπων (sc. δῆλον ἥν); ii. II97, 8 explain why she was δυσμαθής ἰδείν l. II96.

1. II03. τύχην, etc. ἡ δυστυχία τῆς Γλαύκης καὶ τὸ περὶ ταύτην πάθος ἐπαύδευν ἡμᾶς καὶ ἀπέτρεπεν Schol. For τύχη = δυστυχία compare l. II09.

1. II09. γέροντα τύμβον. An old man on the verge of the grave. The same expression occurs in Eur. Heraclidae 166, 167. Aristophanes has simply τύμβος in this sense Lys. 372. A late Greek word to express the same idea is τυμβογύρων.

1. II16. εἰ δὲ ἄγοι. The optative of 'indefinite frequency,' 'it ever:' hence the imperfect ἐσπάρασσεν in the next line. ἄγοι, 'pulled.'

1. II18. ἀπέστη: 'he gave up the attempt.'

1. II21. ποθεῖνα δικρύσσι can hardly mean anything but 'desired by tears,' i.e. a calamity worthy of tears, as if tears desired a matter which is worthy of them. There seems, however, to be no parallel to the expression, which is perhaps corrupt.

1. II22. i.e. 'let me say nothing of what you should do.'

1. II23. αὐτή, i.e. 'without my assistance.'

1. II27. ζημίαν ἐφλισκάνειν. ζημίαν certainly seems inappropriate here; it is the vanity of human 'wisdom,' not the punishment of it, which is dwelt upon. The reading of the Aldine edition, μωρίαν, gives a good sense, but is apparently due to mere conjecture. Prinz considers ll. II25–II27 an interpolation based on ll. 580, 581, where ζημίαν ὑφλισκάνει is appropriate.

1. II34. ήτις: see note on l. II92.

1. II36. τοῦργον, explained by the words which follow.

1. II38. For ἄγουσαν after the dative μοι κτανούσῃ see note on l. 57.

II. II42, II43. μέλλομεν . . . μὴ πράσσειν. μέλλω, when = 'I delay,' is constructed with the infinitive with or without μὴ or μὴ ὦ, the absence or presence of the negative not affecting the sense. The μὴ appears redundant, but μέλλω μὴ πράσσειν strictly = 'I delay, so as not to do.'

1. II45. Strictly λαβέ addressed to her hand, ἔρπε to herself.

βαλβίδα. The 'starting line' in a race; and so the Scholiast explains here ἄρχην δυστυχοὺς βίου καὶ πράξεως ἀτόμου. As the 'starting line' was also the 'finish' of the race, the word was occasionally used of the 'goal.' But Medea is not thinking of her life as coming to an end.

1. II49. ὁμοι with εἰ κτενεῖς: see note on l. 280; and compare Aesch. Choeph. II5 μέμνησο 'Ορέστου κεί θυραῖος ἐσθ' ὁμοι.
MEDEA.

ll. 1251–1292. LAST STASIMON. 1st strophe and antistrophe, ll. 1251–1270.
O Earth and Sun, suffer her not to murder her children.
Why, Medea, art thou angry with thy own offspring? The murder of kin leaves a stain that is hard to get rid of.

2nd strophe and antistrophe, ll. 1273–1292.
The children cry for succour, which should be given.
Hardhearted mother! There was only one woman ere now, Ino, who slew her children.

This choral song is very corrupt. There is some want of correspondence between strophe and antistrophe, and in the 2nd strophe two lines must have been lost before ll. 1275 corresponding to ll. 1284, 1285.

1. 1254. αὐτοκτόνον. In this word, as in αὐτόφόνος, αὐτόφωνης (l. 1269), and αὐτόχειρ (l. 281), αὐτός has sometimes the sense of ‘one's own kin,’ not only ‘oneself.’

ll. 1255, 1256. For the sense compare ll. 746 and 954, 955. ἐβλαστεί, sc. τέκνα.

ll. 1256, 1257. πίνηαν ὑπ’ ἀνέρων: see note on ll. 1015.

ll. 1259, 1260. τάλαιναν φονίαν τ’ Ἐρυνόν ὑπ’ ἀλαστόρων. Probably corrupt. Paley translates, ‘one who has been turned into a murderous fury by the influence of evil demons.’ But Ἐρυνόν ὑπ’ ἀλαστόρων in this sense seems very doubtful Greek.

1. 1261. μόχθος τέκνων. Explained by ll. 1030, 1031.

1. 1263. κυνεὰν Συμπληγάδων: see note on l. 2.

1. 1265. βαρύς. See note on l. 38.

1. 1267. ἀμείβεται. The reading can hardly be genuine. ἀμεῖβεται standing by itself is not intelligible. The meaning of the passage may be ‘murder succeeds to murder,’ but this would require φόνον (Weil), or φόνον (Wecklein) φόνος ἀμείβεται, or something like it.

ll. 1268–70. The reading, construction, and meaning of these words are very doubtful. Perhaps ‘grievous to mortals are pollutions from (the blood of) their kin falling on the ground, woes in consonance (with their crime) inflicted (πίνυνατα) by the gods on the households of those who slay their own,’ literally ‘falling on those who slay their own, upon their houses.’

Of the conjectures proposed, Weil's ἐπέγειρεν for ἐπὶ γαῖαν seems the most plausible. Then μιᾶσματα is the subject, ἄχη the object, of ἐπέγειρεν.

1. 1277. ἐν δέοντι γάρ, sc. ἐστι. Compare ἐν καλῷ ἐστι, ‘it is good;’ ἐν ἀσφαλεῖ ἐστι, ‘it is safe;’ ἐν εὔμαρεῖ ἐστι, ‘it is easy.’
NOTES. LINES 1270—1310.

1. 1279. ὡς ἄρα: often used in exclamations expressive of surprise, where something which could not be believed is recognised to be true.

1. 1280. ἄτις: see note on 1. 192.

1. 1281. αὐτόχειρι μοίρα. The Scholiast explains by αὐτόχειρι θανάτῳ. This explanation, however, is not applicable to the precisely similar expression in Eur. Herc. Fur. 1024 λυσάδι συγκατειργάσω μοίρα. Probably μοίρα is used vaguely; αὐτόχειρι μοίρα = αὐτόχειρια.

1. 1282 ff. Euripides here follows a tradition that Ino killed both her children. The commoner form of the story was that Hera, being angry with Ino and her husband Athamas for having brought up the infant Dionysus (the child of her rival Semele), drove them mad, so that Athamas killed their son Learchus, and Ino leapt into the sea with their other son Melikertes.

1. 1285. ἀλη, in literal sense ‘wandering,’ not ‘frenzy.’

1. 1286. φόνῳ: dative of the cause (compare 1. 405); on account of the murder of her children she threw herself into the sea: she first killed her children and then herself.

1. 1288. ἀκτής ὑπερπείνασα πόδα, i.e. leaping from a height into the sea.

1. 1290. I.e. After this nothing can seem terrible: every murder after this is an anticlimax.

1. 1292. βροτοῖς βίβειν κακά (ἀγαθά, etc.) is generally constructed with the accusative of the person (compare 1. 1302). The dative is less direct; = ‘to work woe for mortals.’

II. 1293-end. EXODUS.

1. 1296. νῦν . . . σφε. It is very doubtful whether the pronoun can be repeated within so short a distance. The repetition could only be defended by supposing a moment’s pause at νῦν. Barnes conjectured νυν for νυν (νυν = ‘now’), Elmsley γε for σφε, quoting several examples of ητοι . . . γε followed by η.

1. 1301. ἄλλ’ οὐ γάρ. See note on 1. 1067. οὐ γάρ . . . ἐχω gives the reason of what follows, especially 1. 1303.

1. 1302. I. e. (ἐκείνου) οὖς ἐβδοσεν (κακῶς) κείιτην ἐρέσιστιν κακῶς.

1. 1304. οἱ προσήκοντες γένει, i.e. the kindred of Kreon and his daughter. μοι, dativus ethicus.

1. 1305. μητρόφων φόνον, i.e. the murder which the children’s mother has committed.

1. 1308. ἦ ποῦ: see note on 1. 695.

1. 1310. τί λέξεις; several times in Euripides. The explanation of the future is perhaps that it is feared that there is something
more to follow, or that some confirmation of the statement is expected.

1. 1311. The genitive is generally explained as genitive absolute. On the understanding that thy children are dead, think (of them as such). Exactly parallel are Aesch. P. V. 760 ὥσ τοίνυν ὄντων τῶνδε σοι μαθεῖν πάρα, and Soph. Aj. 281 ὥσ ὡδ’ ἐχόντων τῶνδε ἐπίστασθαι σε χρή. Perhaps the genitive is rather to be explained as dependent upon the verb, ‘think about thy children as no more.’ See Riddell’s edition of Plato’s Apology, Digest of Idioms § 26, C.

1. 1314. Jason calls to the attendants within the house to undo the bolts.

1. 1316. τὴν δὲ τίσωμαι: a participle would be expected, parallel to θανόντας; but the construction is changed, τὴν δὲ τίσωμαι being made parallel, not to τοὺς μὲν θανόντας, but to ὧν ἔδω.

The MSS. vary between δίκην and φόνῳ. Each has about the same amount of MS. authority and either is possible. For τίσωμαι δίκην see note on 1. 261. τίσωμαι φόνῳ = ‘requite with murder.’

1. 1317. ἐπὶ ὑφος παραφαίνεται ἡ Μήδεια ὄχουμένη δρακοντίνοις ἁρμασι καὶ βαστάζοντα τοὺς παιδας. Schol. see l. 1321. δρακοντίνοις perhaps preserves a stage tradition of the manner in which this was represented. ἀναμοχλεύεις, ‘unbar,’ i.e. ‘get the doors unbarred.’ See note on 1. 486.

1. 1323. μέγιστον ἔχθιση: so in Shakespeare, ‘most boldest,’ ‘most unkindest,’ ‘most worst.’

1. 1325. ητίς: see note on 1. 192.

1. 1334. παρέστιον. Euripides here follows the tradition that Medea’s brother was killed by her at Colchis. A common form of the story was that he was killed during the flight from Colchis, and his body strewn in fragments in the way of the pursuers, in order to delay them.

1. 1340. ὅν after the singular οὐκ ἔστιν ητίς: for the plural antecedent followed by the singular relative see l. 220.

1. 1341. κῆδος, accusative in apposition to the sentence; as in Eur. Or. 1105 Ἕλενην κτάνωμεν, Μενέλεω λύπην πικράν.

1. 1342. τῆς Τυραννίδος. τῆς Σικελικῆς: ἐκ τούτων δὲ φανερός ἔστιν Εὐριπίδης τὴν τοῦ Ὀδυσσέως πλάνην περὶ τὴν Ἰταλίαν καὶ Σικελίαν ὑπειληφὼς γεγονείναι. Schol.

1. 1343. For Scylla see Homer Od. 12. 85 ff.

1. 1345, 6. τοιόνδ’ ... θράσσος is parenthetical, giving the reason of οὗ γὰρ ... δάκοιμ, which is itself subordinate to ἔρρε; see note on 1. 1067.
NOTES. LINES 1311—1392.

ll. 1348, 1349. ούτε followed by οù (not ούτε) is exceptional, but not very uncommon.

l. 1353. οία πέπουθας, i.e. good; οία εἰργάσω, i.e. evil.

l. 1354. ούκ ἐμελλες, 'you were not going to do it' (as you expected); i.e. 'you were mistaken when you expected,' as Elmsley paraphrases.

ll. 1354—1356. In l. 1356 all the MSS. have οὐτ' . . . οὐτ', which after ούκ would be more exceptional than ούτε . . . ού in ll. 1348, 1349. Elmsley's alteration οὐτ' . . . οὖτ' is probably right.

l. 1362. λύει: probably, as the Scholiast explains, = λυσιτέλει. See note on l. 566. The alternative is to make ἄλγος the object of λύει: 'it does away with' (not 'alleviates,' a sense which the word could hardly bear) 'my pain, if you do not mock me;' i.e. ἄν οὔ μὴ ἐγγελᾶς virtually supplying the subject of λύει.

l. 1367. γ' emphasizes λέχους.

l. 1371. οἴμοι. The reading is uncertain. The MSS. have ὁμοί, ὁμοί, οἴμοι. Burges conjectured ὁμοί, Tyrwhitt οἴμαι.

l. 1373. δήτα is often used in affirmation of what has just been said with repetition of the word used by the previous speaker. So here: 'the gods know,' 'yes, they know.'

l. 1374. στύγει is Weil's conjecture for the MS. reading στύγη (i.e. according to the Attic form, στύγει, 2nd sing. of pres. indic. passive). The imperative takes up the word ἀπόπτυστον in the preceding line.

πικράν βάξιν, 'bitter words.'

l. 1379. ἄκραιασ: a name given to several divinities, e.g. Hera, Aphrodite, Artemis, probably as having temples on the 'heights.' Liv. 32. 33 'Promuntorium est adversus Sicyonem Iunonis quam vocant Acræam, in altum excurrens; traiectus inde Corinthum septem fere millium passuum.'

l. 1382. The sacrifices made to the children of Medea at Corinth are mentioned by Pausanias 2. 3. 7, according to whom they were instituted in expiation of the murder of the children committed, not by Medea, but by the Corinthians.

τέλη, 'offerings:' in Pausanias θυσίαι.

l. 1387. κοιμώμενον γὰρ αὐτόν ὅπο τὴν Ἀργῷ κατασαπείσαν ὅποι πολλοῖς χρόνον, μέρος τι ταύτης ἐπιπεδοῦ κατὰ τῆς κεφαλῆς ἐκρουσεν Schol.

l. 1391. δαίμων, when distinguished from θεός, is a spiritual being of lower rank.

l. 1392. ξειναπάτου may be either 'deceiver of strangers,' or 'deceiver of hosts,' for Medea had extended hospitality to him in Colchis.
MEDEA.


1. 1396. I. e. 'you do not yet know what real sorrow is: there is worse in store for you.'

Porson reads γῆρασε', in order to get rid of the short syllable at the end of the line before the vowel that begins the next line. But though, as a rule, there is metrical continuity throughout an anapaestic system, there are a sufficient number of other instances in which there is a short syllable or hiatus at the end of the anapaestic dimeter to justify the reading in the text.

1. 1398. κάπειτ', 'and yet, that being the case,' i. e. did you then kill them, though you loved them?

11. 1399, 1400. The construction is to be explained as=φιλον χρηστὸς στῶματος (ὡστε) προσπτύξασθαι (αὐτό). Compare Eur. Phoen. 1671 (1665) στῶμα γε σῶν προσπτύξομαι, which shows that the accusative is the case required with the verb. The construction here is similar in principle to that found in l. 37, where see note.

1. 1409. τάδε. τὰ παιδία Schol. καπιθεάζω is Blomfield's correction of the MS. reading καπιθοάζω, a word which is probably due simply to mistake in the only two passages where it is found, viz. here and in Aesch. Choeph. 856.

ἐπιθεάζει is explained by Hesychius as=θεοῦ ἐπικαλεῖται.

1. 1413. Literally, 'would that I had never, having begotten them, seen them put to death at your hands;' but the stress is on φύσας, so that virtually the words = 'would that I had never begotten them to see them put to death at your hands.' ὡφελον. The omission of the augment in this word occurs sometimes even in prose (though not of the classical period, with the exception of Herodotus).

11. 1415-end. This stereotyped ending occurs in five plays of Euripides, with only this variation, that the first line in the remaining four plays is πολλάι μορφαὶ τῶν δαμονίων. A stereotyped ending is not likely to be always appropriate, and in fact the lines are not particularly applicable to the Medea.
APPENDICES.

I.

List of chief variations from the readings of the MSS.

1. 88. οὐνεκ', MSS.
1. 124. γ', Reiske. τ', MSS.
1. 133. ἀλλὰ, Hermann. ἀλλ' ἂ, MSS.
1. 135. γόνυ, Elmsley. βοήν, βοάν, and μολών, MSS.
1. 140. τόν, Musgrave. ὅ, MSS.
1. 149. ἄχαν, Elmsley. ἀχαν, MSS.
1. 151. ἀπλάστου, Elmsley. ἀπλάστον and ἀπλήστον, MSS.
1. 159. εὐνάταν, Tyrwhitt. εὐνέταν, MSS.
1. 160. See notes.
1. 204. ἄχαν, Dindorf. ἀχαν, MSS.
1. 228. γυγνώσκεις, Musgrave. γυγνώσκειν or γυγνώσκειν, MSS.
1. 234. τοῦτ' ἐτ', Brunck. τοῦτ', τοῦδ' ἐτ', and τοῦτό γ', MSS.
1. 240. ὅταος, Meineke. ὅτε, MSS.
1. 262. ἦ τ', Porson. ἦν τ', MSS.
1. 317. βουλεύσῃ, Elmsley. βουλεύσῃς, MSS.
1. 415. στρέψουσι, Elmsley. στρέψουσι, MSS.
1. 421. λῆκουσ', Heath. λῆκουσιν, MSS.
1. 431. πατρίων, Aldine ed. πατρίων, MSS.
1. 450. οὖνεκ', MSS.
1. 594. βασιλέαν, Elmsley. βασιλέας, MSS.
1. 643. δῶματα, Nauck. δῶμα, δῶμα * and (by a recent hand)

δῶμα τ' ἐμὸν, MSS.
1. 647. οἰκτρωτάτων, Musgrave. οἰκτρωτάτων, MSS.
1. 655. μύθον, Nauck. μύθων, MSS.
1. 656. φικτισεν, Musgrave. φικτισεν and φικτεὶρε, MSS.
1. 695. μὴ ποὺ, Schenkel. ἦ ποὺ, MSS.
1. 822. λέξεις, Elmsley. λέξεις, MSS.
1. 835. All the MSS. have ῥοαῖς, which in one MS. is corrected by

a second hand to ῥοάς.

II. 839, 840. See notes.
1. 852. αἵρει, Elmsley. αἱρή, MSS.
1. 855. τέκνα μὴ φονεύσῃς, MSS. μὴ rejected by Brunck.
1. 856 ff. See notes.
1. 867. οὐ τὰν, Porson. οὐκ ἄν, MSS.
1. 930. According to Prinz all the MSS. have ἐξηύχουν; according

to Kirchhoff one MS. has ἐξηύχου.
CHORAL METRES

1. 932. οὖνει', MSS.
1. 945. This line is given by the MSS. to Jason, by the Scholiast to Mea.
1. 970. ὅ', Elmsley. τ', MSS.
1. 978. ἀναδεσμᾶν, Elmsley. ἀναδεσμον, MSS.
1. 983. πέπλου, Elmsley. πέπλων and πέπλου, MSS.
1. 984. χρυσότευκτον τε. τε added by Reiske.
1. 1012. The MSS. have τι δαι, or τι δε, corrected to τι δη in one MS.
1. 1015. κάτει, Porson. κρατεῖς, MSS.
1. 1087. The MSS. have παύρον δέ δη (or δέ τε) γένος εν πολλαίς εὑροις ἄν έσως κοῦκ ἀπόμουσον, κ.τ.λ. Reiske suggested rejecting δη and reading οὖκ for κοῦκ, Elmsley inserted μιαν before εν πολλαίς.
1. 1094. μὲν, Porson. μέν τ', MSS.
1. 1101. θρέψουσι, Brunck. θρέψωσι, MSS.
1. 1119. πνεῦμα δ', Hermann. πνευμα τ' or πνεύματ', MSS.
1. 1141. κυνεί, Brunck. κύνει, MSS.
II. 1255, 56 do not correspond with ll. 1265, 66.
II. 1259, 60. τάλαιναν φονίαν τ', Seidler. φονιαν ταλαινάν τ', MSS.
1. 1262. μάταν ἄρα, Musgrave. ἄρα μάταν, or simply μάταν, MSS.
1. 1280. δν, Seidler. δν, MSS.
1. 1290. δητ', Elmsley. δή ποτ', MSS.
1. 1292. οσα, Seidler. οςα δη, MSS.
1. 1295. τοισίδ', Canter. τοισιδ' γ' and τοισιν, MSS.
1. 1356. οῦδ' . . . οῦδ', Elmsley. οῦθ' . . . οῦθ', MSS.
1. 1367. οὐνείς, MSS.
1. 1374. στύγει, Weil. στυγ', MSS.
1. 1398. ἐκανε, Elmsley. ἐκτανε, MSS.
1. 1409. καπίθεαζω, Blomfield. καπιθαζω, MSS.

II.

On the Choral Metres in the Mea.

The simplest Greek metres are those in which the feet consist either of dactyls or trochees or their equivalents. In the dactyl the accented part of the foot is of the same value in point of time as the unaccented part; in the trochee the accented part of the foot is in point of time double the unaccented part. If the short syllable is taken as the unit of time it may be said that the dactylic measure is in four time (— 0 0 = 2 + 1 + 1), the trochaic measure
in three time \((-\o = 2 + 1)\). In the dactyllic and trochaic measures strictly so called the accentuated precedes the unaccentuated beat; the other species in which the unaccentuated precedes the accentuated beat are called anapaestic and iambic. The anapaestic and dactyllic measures are both in four time, the iambic and trochaic measures in three time.

Choral metres are, however, rarely composed in simple dactyls (or anapaests) or in simple trochees (or iambs). In most choral metres a mixture of dactyls and trochees is found. These mixed metres fall into two classes according as the dactyls and trochees are (1) mixed together in the same rhythmical ‘sentence’ (or κωλον), or (2) kept separate, one ‘sentence’ containing dactyls, another trochees. The ‘sentence’ \(-\o-\o-\o-\o\) would be an instance of the former, the combination of the ‘sentences’ \(-\o-\o\) and \(-\o\) an instance of the latter. It cannot be supposed that in these ‘sentences’ the dactyls and trochees differ in duration of time from one another, for rhythm consists in the recurrence of equal divisions of time, and the rhythm would be destroyed if, e.g. in the first ‘sentence’ quoted above, the dactyl took a longer time to pronounce than the trochee. It is difficult to determine precisely how the two apparently incongruous feet were reconciled. The most probable explanation is that while the proper relation of time between the accentuated and the unaccentuated beat was maintained both in the trochee and in the dactyl, the long and the short syllables had not precisely the same value in point of time in the two different feet. Thus if in the ‘sentence’ \(-\o-\o-\o-\o\) we take the trochee as the main element and give it the value of 3 \((2 + 1)\), the long and short syllables in the dactyl will have the value of \(\frac{4}{2}\) and \(\frac{2}{2}\) respectively. The trochee \((2 + 1)\) and the dactyl \((\frac{4}{2} + \frac{2}{2})\) will both = 3 and the times occupied in pronouncing the trochee and the dactyl will be equal. Similarly in the combination of the ‘sentences’ \(-\o-\o\) and \(-\o\), it must be assumed that the dactyl and the trochee have the same duration. If the dactyl, which appears to be the main element, is taken as the basis, the rhythm will be in four time and the long and short syllables in the trochee will have the value of \(\frac{8}{4}\) and \(\frac{2}{2}\); then the dactyl \((2 + 1 + 1)\) and the trochee \((\frac{8}{4} + \frac{2}{2})\) will both = 4. The same thing may be put more simply by saying that in the former class of metres the long and short syllables in the dactyl are both pronounced more rapidly than those which make up the trochee, and that in the latter class of metres the long and short syllables in the trochee are pronounced more slowly than those which make up the dactyl.
CHORAL METRES

The former class of metres is generally called logaoedic; the latter is called dactylo-epitritic, as being a combination of a dactyl and a metrical ‘sentence’ – – – – which was called epitritic, because the – – appeared to be to the – – in the relation of 4 to 3 (ἐπίτριτος). In point of time the – – and – – would practically be equal.

One of the chief difficulties in analysing Greek metres arises from the fact that the long syllable is not always simply double the short syllable, but may have either less or more than that (its normal) duration. Thus in the trochaic line – – – – – – a spondee may be substituted for a trochee in the even places, i.e. the long syllable in the unaccentuated beat of the spondee has a shorter duration than the ordinary long syllable. On the other hand the long syllable is often found – – and sometimes – – –. Thus in a ‘sentence’ such as – – – – – – the penultimate syllable may be – –, so that the whole sentence would consist of four feet, or the penultimate syllable may have its normal value and the whole sentence may consist of three feet. In the following analysis of the choral metres no attempt is made to determine precisely the value of the long syllable in every case; the object of the analysis is to show the class of metres to which each choral song belongs, without entering into a discussion of the many difficulties which beset a detailed analysis, and on which in many cases it is probable that no certainty can be attained. The metrical schemes must therefore be regarded as representing merely an approximation to the original rhythms. They should at least enable a reader to recite the choral songs with some appreciation of their rhythmical value.

Παροδός of the Chorus.

131-138.

1. – – – – – – 4 anapaestis.
2. – – 2 anapaestis.
3. – – – – – – 5 dactyls.
4. – – – – – – 6 dactyls.
5. – – – – – – 5 dactyls.
6. – – – – – –

The accent indicates the first accentuated beat in each line, and sometimes the beginning of a fresh ‘sentence’ in the middle of a line.

Line 6 is iambic: the first long syllable in this line certainly = – –.
IN THE MEDEA.

148-159 strophe = 173-184 antistrophe.
1. \[ \ldots \] 4 anapaests.
2. \[ \ldots \] 4 anapaests.
3. \[ \ldots \] 2 anapaests.
4. \[ \ldots \]
5. \[ \ldots \]
6. \[ \ldots \]
7. \[ \ldots \]
8. \[ \ldots \]
9. \[ \ldots \]
10. \[ \ldots \]
11. \[ \ldots \] (?)
12. \[ \ldots \]

There is some corruption in line 11, which does not agree in strophe and antistrophe.

Epode.
204-212.
1. \[ \ldots \]
2. \[ \ldots \]
3. \[ \ldots \]
4. \[ \ldots \]
5. \[ \ldots \]
6. \[ \ldots \]
7. \[ \ldots \]
8. \[ \ldots \]
9. \[ \ldots \]

The first four stasima in the Medea are all constructed on the same plan. Each consists of a couple of strophes and antistrophes, the first strophe in dactylo-epitritic rhythm, the second in logaoedic.

It must be remembered that the chief elements in the dactylo-epitritic rhythm are \[ \ldots \] and \[ \ldots \]. The vertical line marks the separation of the dactyls from the epitrites.

First \(\sigma\tau\alpha\iota\mu\nu\) 410-445.
410-420 first strophe = 421-430 antistrophe, dactylo-epitritic.
1. \[ \ldots \]
2. \[ \ldots \]
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3. $\underline{\text{L}} \text{O O - O - O - - - -} | \underline{\text{L}} \text{O - - - - -}$
4. $\underline{\text{L}} \text{O O - O - O - - - -}$
5. $\underline{\text{L}} \text{O - - - -} | \underline{\text{L}} \text{O O - O - O - - - -} | \underline{\text{L}} \text{O - - - - -}$
6. $\underline{\text{L}} \text{O - - - -} \underline{\text{L}} \text{O - - - -}$
7. $\underline{\text{L}} \text{O O - O - O - - - -} | \underline{\text{L}} \text{O - - - - -}$


1. $\text{O - L O - O - O - O - - - -}$
2. $\text{L O O - O - O - O - - - -}$
3. $\text{L O - - - -}$
4. $\text{L O O - O - - - -}$
5. $\text{L O O - O - - - -}$
6. $\text{L O O - O - - - -}$
7. $\text{O - L O - - - -}$

In line 1 the second - certainly = - O.

Second στάσιμον 627–662.

627–634 first strophe = 635–642 antistrophe, dactylo-epitritic.

1. $\text{O - L O - O - O - O - - - -} | \text{L O - - - -}$
2. $\text{L O O - O - O - O - - - -}$
3. $\text{L O - - - -}$
4. $\text{L O O - O - O - O - - - -} | \text{L O - - - -}$
5. $\text{L O O - O - O - - - -}$

The last syllable of the dactylic tripod is occasionally short, as in line 2 of the strophe.


1. $\text{L O O - - - O - -}$
2. $\text{L O O - - -}$
3. $\text{O O - - O - - - O - - - -}$
4. $\text{L O O O - O -}$
5. $\text{O O - - O - - - O - - - -}$
6. $\text{L O - - - - O - - - O - - - O - - -}$
7. $\text{L O O - O - - - -}$

In line 1 the second long syllable, and in line 6 the long syllable before the second accent = - O.

Perhaps line 4 should be scanned - O O O O - ἀχέων and παθέων being treated as dissyllables.

50
IN THE MEDEA.

Third στάσιμον 824–865.

824–834 first strophe = 835–845 antistrophe, dactylo-epitritic.

1. \[ \text{[diagram]} \]
2. \[ \text{[diagram]} \]
3. \[ \text{[diagram]} \]
4. \[ \text{[diagram]} \]
5. \[ \text{[diagram]} \]
6. \[ \text{[diagram]} \]
7. \[ \text{[diagram]} \]

The strophe ends with a logaoedic line.

846–855 second strophe = 856–865 antistrophe, logaoedic.

1. \[ \text{[diagram]} \]
2. \[ \text{[diagram]} \]
3. \[ \text{[diagram]} \]
4. \[ \text{[diagram]} \]
5. \[ \text{[diagram]} \]
6. \[ \text{[diagram]} \]
7. \[ \text{[diagram]} \]
8. \[ \text{[diagram]} \]
9. \[ \text{[diagram]} \]
10. \[ \text{[diagram]} \]

Fourth στάσιμον 976–1001.


1. \[ \text{[diagram]} \]
2. \[ \text{[diagram]} \]
3. \[ \text{[diagram]} \]
4. \[ \text{[diagram]} \]
5. \[ \text{[diagram]} \]
6. \[ \text{[diagram]} \]

The strophe ends with a trochaic line: the second long syllable in this line = -ο.
CHORAL METRES

990-995 second strophe = 996-1001 antistrophe, logaoedic.

1. \( \circ \wedge \circ \circ - \circ \circ - \circ \circ - \circ \circ - \circ \circ - \circ \circ - \)
2. \( \wedge \cdot \circ - \circ - \circ - \)
3. \( \circ \circ \wedge \circ \circ - \circ \circ - \circ \circ - \circ \circ - \)
4. \( \circ \wedge \circ \circ - \circ \circ - \circ \circ - \)
5. \( \wedge \circ - \circ - \circ - \circ - \circ - \)

In line 5 the first long syllable after the accent = - \( \circ \).

Fifth στάσιμον 1251-1292.

This choral song, which is corrupt and defective, consists of two strophes and antistrophes mainly composed of dochmiacs. The dochmiac in its normal form consists of the following combination of syllables, \( \circ - \wedge \circ - \), the ictus being upon the second long syllable. As the short syllable may be represented by a long syllable, and the long syllable admits of solution into two short syllables, the dochmiac may assume various forms.

In this song feet of the form \( \wedge \circ - \) are occasionally interspersed with the dochmiacs.

1251-1260 first strophe = 1261-1270 antistrophe.

1. \( \circ - \wedge \circ - \circ - \wedge \circ - \)
2. \( \circ \wedge \circ \circ \circ \circ - \circ \circ \circ \circ \circ \circ - \)
3. \( \circ \circ \circ \wedge \circ \circ - \circ - \wedge \circ - \)
4. \( \circ - \wedge \circ \circ - \circ - \wedge \circ - \)
5. Corrupt.
6. Corrupt.
7. \( \circ \circ \circ \circ \circ - \)
8. \( \circ \circ \circ \circ \circ - \circ \circ \circ \circ \circ - \)
9. \( \circ \circ \circ \circ \circ - \circ - \wedge \circ - \)
10. \( \circ \circ \circ \circ \circ - \circ \circ \circ \circ \circ - \)

In the first dochmiac of line 2 two short syllables in the strophe represent the second short syllable of the normal dochmiac.

Lines 5 and 6 are corrupt and do not agree in the strophe and antistrophe.
IN THE MEDEA.

The second strophe and antistrophe 1273-1281, 1282-1292 consists of dochmiacs mixed with iambic trimeters. The strophe has lost two iambic trimeters between 1274 γύναι and 1275 παρέλθω.

1. ⌐ dõi ⌐ dõi ⌐ dõi ⌐ dõi 
2. ⌐ dõi ⌐ doInBackground ⌐ doInBackground ⌐ dõi ⌐ dõi 
3. Two iambic trimeters (lost in the strophe.)
4. ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground 
5. Two iambic trimeters.
6. ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground 
7. ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground 
8. ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground ⌐ doInBackground 
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